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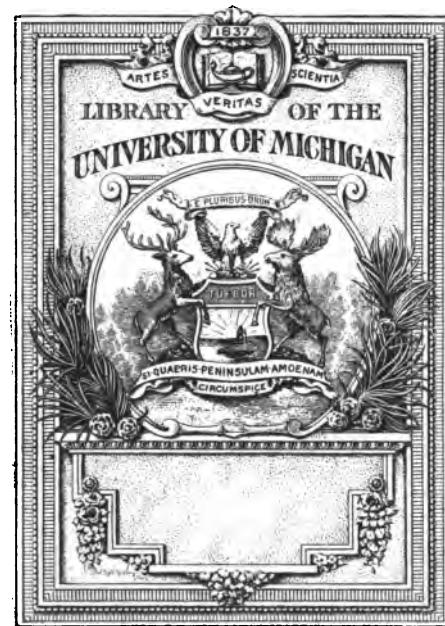
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ΕΥΡΙΠΙΔΟΥ ΜΗΔΕΙΑ.

THE

‘MEDEA’ OF EURIPIDES.



ΕΥΡΙΠΙΔΟΥ ΜΗΔΕΙΑ.

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THE

‘MEDEA’ OF EURIPIDES,

WITH AN

INTRODUCTION AND COMMENTARY

BY

A. W. VERRALL, M.A.,

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EDWARD WHITE BENSON, D.D.
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THIS BOOK
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V. E.

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INTRODUCTION.

TRINITY COLLEGE, CAMBRIDGE,
May 1881.

IN preparing this edition of the *Medea* I have had by me the notes of Porson, Elmsley, Paley, and Wecklein (Leipzig, 1874; the second edition, Leipzig, 1880, appeared when most of mine was already in type), and also the recension of the text by Prinz (Leipzig, 1878). Though the actual contribution of Porson to our knowledge of the *Medea* is not very large, his great and just fame makes the tribute of mention imperative, especially upon an editor dating from this University and College. Of Elmsley it is unnecessary to say more than that I have tried to perform the indispensable duty of reading him with scrupulous care. It is almost equally superfluous for me to express my feelings of obligation and respect towards the scholar with whose help I, in common with most men of a whole generation, first made the acquaintance of Euripides and of many another friend. As the views of Paley will be familiar or accessible to the reader, I have seldom cited them expressly, except of course where he appears to be the original author of some suggestion which I adopt. For the opposite reason, I do cite more frequently from Wecklein, to whose edition, especially in the *Introduction*, I am much indebted. Prinz is throughout my authority for the readings of the mss, the most important of which (Vaticanus B, Parisinus 2712 E, Parisinus 2713 a, Florentinus L, and Palatinus P) were newly collated for his recension by himself or others. I have also ventured to follow him without control in assigning particular corrections to the original author. Upon this part of the work he declares himself to have spent great care, and with so many points of general interest calling for research, it seems unreasonable that each editor should repeat for himself the barren investigation of precedence. For grammatical examples I have referred to the large *Greek Grammar* of Kühner, a copious collection easily studied even by those who are unacquainted with German. These are all the books which appear to call for a general acknowledgement, though I have used or consulted many others. To F. J. H. Jenkinson, M.A., Fellow of this

College, I have to return thanks for constant help and criticism in all parts of the work.

I will take this opportunity of asking for a candid allowance if I have sometimes omitted from ignorance to notice a predecessor. I observe, for example, at the very last moment, that upon 850 the readings *μεταλλάν* (Haupt) and *μετάλλα* (Klette) have been already proposed, and though I think *μεταλλά* preferable to either, it would of course have been proper for me to mention suggestions so much like my own. With the present rapid and widespread production of philological literature it is practically impossible to avoid such omission. But I trust I may say that, whatever I have received, I have also brought something of my own.

I subjoin a list of the passages, in the notes to which, together with the section of the Introduction *On the MSS s and s'*, will be found most of what is new in this edition, 12, 32, 39, 45, 61, 81, 106, 121, 128, 137, 143, 148, 157, 182, 185, 194, 214—221, 224, 228, 234, 238—242, 268, 274, 280, 296—299, 303—5, 333—4, 356, 371, 392, 410—38, 460, 466, 469, 487, 514, 529, 531, 534, 538, 569, 577, 580—3, 591—2, 608, 626, 635, 640, 668, 698—701, 708, 734—40, 741, 773, 785, 824—50, 857, 871, 886—9, 890, 910, 914—5, 941—3, 957, 981, 982—3, 988, 1051—2, 1056, 1064, 1076—7, 1087—9, 1094, 1099, 1109—11, 1121—3, 1143 (v. Addendum), 1158, 1174, 1181—4, 1194, 1197, 1221, 1225—8, 1231—5, 1242—3, 1251, 1268—70, 1271 foll., 1296, 1317, 1330, 1346, 1359, 1369, 1374, 1375, 1380, 1382.

Of the explanatory portion of the notes I need say nothing, as it is to be hoped that they will at least explain themselves. But the nature of critical method, or indeed the fact that there is any method, is so little understood even by many zealous and accomplished students of literature, that I hope to be excused if I preface the critical portion by a plain illustration of it.

Let us suppose *Comus* to be preserved in ms copies only, made by ill-educated persons, and that we have to ascertain from five such copies, which we will call A, B, C, D, E, the description of the magic hæmomy—

The leaf was darkish, and had prickles on it,
But in another country, as he said,
Bore a bright golden flow'r, but not in this soil:—

So far we will suppose that our five copies are, as usual, agreed, except in the spelling of *leaf*, *bore*, *flow'r*, and such details. The next lines stand in A thus—

Unnow and like esteemed, and the dull peasant
Tracks in it daily with his mended shoes;

and so also, with the variations *unknown* and *shoos*, in B and C. With these three copies only then we should have little difficulty. We should correct the spelling of *unknown*, and otherwise read the lines as in A, a little dissatisfied perhaps, if our taste was delicate, with the word *tracks*, but this would wear off with familiarity. But suppose that our fourth copy, D, gave

Unknown and likest deemed, and the dulce wain
Treasles on it daly wethis doubted soon

and the fifth, e,

Unknown and likest deemed; and the dulce rain
Trickles on daily; wet is doubled soon.

Now at first sight we might be tempted to think that this nonsense could be of no use to us, but a little reflection would teach us better. D and E, or some ms from which they were copied, were written from dictation, as appears from the error *likest deemed*. Bearing this in mind it would not require much knowledge of English poetry to see that *dulce wain* is a similar error for *dull swain*, and to suspect that this is the true expression of Milton. But how, then, did A, B and C, or their original, come by *dull peasant*? We must remember that the close agreement on the whole of our five copies shews that they are all derived from one copy, the reading of which it is our object to ascertain. Here the double readings in D might suggest to us an idea, which if well-founded would explain everything. As the copyist would not have read *swain* into *peasant* still less *peasant* into *swain*, the common original must have contained both, thus—

dull peasant
swain,

where *peasant* is an explanation of *swain*. This is of course at present a mere guess. But among our MSS we have also, let us say, a glossary to Milton. Suppose that we find there SWAIN: *a peasant*. Our hypothesis receives strong confirmation. Now how are we to test it? Obviously by looking for other cases in which D and E exhibit this sort of divergence from A, B and C. If we find for instance *leathern scrip* (ABC), *leathern bag* (DE), and in the glossary SCRIP: *a bag*, and if there are numerous cases in which differences otherwise strange can be explained by supposing the one reading to have been originally written over the other as an explanation or correction, we shall not hesitate to say, not as a conjecture but upon inductive proof, that *swain* is the original and *peasant* without authority. And if our induction was well established

we might even have come to the same conclusion from *ABCE* alone, reconstructing *D* upon the evidence of *E*. Having now ascertained that the reading of *D*, though nonsensical, is connected by a genuine descent with the true reading (a fact which just because it is nonsense we might have guessed before), we return to the inspection of it and consider the word *treades*. Here we must call to our aid another induction. If we have examined any English mss or proof-sheets, or know anything of the shapes of English letters, we shall be aware that no mistake is more natural and common than the confusion of *d* and *c*. Dismissing then *Tracks* and *Trickles* as rash attempts to make sense, we shall put back *Treads* and reinsert after *on* the word *it*, forced out by the unauthorized dissyllable *Truckles*. We have still one variation which cannot be the result of ordinary accident, the variation *mended—doubted*. By our first series of observations one of these is a superscribed explanation or correction of the other. As *doubted* is nonsense, *mended* is the superscribed reading, and the question is whether with the help of *mended* as an interpretation we can correct *doubted*. This by our second series of observations we can at once do, if we know the word *clout*, a patch; *nor shall we think it a very serious deduction from the authority of this correction, if clout only is given us by other evidence and clouted known by inference from the substantive and the general laws of the language* (cp. *Med.* 910, 1184). Once more yet, an attentive observer well acquainted with the older English would find the most probable explanation of the variants *shoes shoos* and *soon* in the old plural *shoon*. (This could not rise above a strong suspicion, because the variation *soon* is scarcely beyond the range of accident.) Thus we arrive at the text,

Unknown, and like esteem'd, and the dull swain
Treads on it daily with his clouted shoon.

Now upon this I would make two remarks; whether in any particular case the evidence for the conclusion be sufficient or not, the process above described is no more conjectural than any other inductive process; a cause is assumed conjecturally in one case and proved by the comparison of similar cases; and further, in such a case as I have supposed, whatever may be proved, the ms readings are disproved. It is the commonest occurrence, that a ‘reading of the mss,’ zealously defended, is demonstrably nothing but a conjecture or correction which, if made now, would be justly treated with contempt.

Two rules I have tried to follow respecting departures from the ms text. I have neither introduced nor accepted any change, however desirable, unless it can be recommended by critical or linguistic arguments as distinct from the judgment of taste: and except where the

change is trivial or established by common acceptance I have marked it with an asterisk, so that the reader can form his own opinion. I have of course marked in this way *all my own suggestions* as not being the proper judge of their acceptability.

The MSS S (LP) and S' (BEa and others).

The most important point to be determined with respect to the MSS of Euripides is the value of the separate class composed by the Florentine (Plut. 32 n. 2 = L) and the Palatine (Vatican. 287 = P). Where these two agree in differing from the rest and the reading of their archetype can therefore be ascertained, Prinz denotes that archetype by s. Similarly, as a simple way of marking the distinction, I indicate agreement, either exact or sufficient for the ascertainment of the archetype, between the MSS other than LP by s'. The interest of s is great, as we depend wholly upon it for many plays. L and P are assigned to the fourteenth century, BE and a the principal descendants of s' to the thirteenth: and the first are constantly quoted as 'the inferior MSS.' Prinz however (*Pref. p. ix.*) remarks, 'preium duarum classium non prorsus par est, cum numerus vitiorum et interpolationum primæ classis [s'] minor sit, sed secunda classis [s] non inulto deterior ac nequaquam hercle contemnenda est. quod accuratius mox demonstrabo de universa librorum Euripideorum ratione et præcipue de codice s disputaturus.' I hope to shew that for the *Medea* at all events this appreciation of s is justified much more fully and strictly than even the author supposes, and that where the two classes differ the reading of s is at least as useful a guide to the truth as the reading of s'. The conclusion has an important bearing upon some of the best passages in the play.

Among the variants peculiar to s there are a considerable number which are not *prima facie* attributable to misreading or malformation of letters, which, in short, are not ordinary slips of the pen. These in the *Medea* are as follows (the letters b^s indicate, as usual, that the reading is superscribed in B not by the first hand; r = *reliqui*):—

	s	s'		s	s'
30	κάρα L	δέρην r	531	πόνων ἀφύκτων	τόξοις ἀφύκτας
140	δῶμα	λέκτρα		b ^s	
385	κτανέῖν b ^s	ἔλεῖν	577	λέγω	ἔρω
487	δόμον	φόβον	668	ἰκάνεις	ἐστάλης

	S	S'		S	S'
741	ἐν λόγοις	ῳ γύναι	1078	δρᾶν μέλλω	τολμῆσω <i>r</i>
751	ζῶν	γῆς	1130	ἐστίαν	οἰκίαν
802	δώσει	τίσει	1184	ἀπώλλυτο	ηγείρετο
816	σὸν σπέρμα	σὼ παῖδε	1206	χέρας	δέμας
840	ἡδυπνόον	omitted	1234	δόμους	πύλας
887	ξυγγαμεῖν σοι	ξυμπεραίνειν	1316	δίκην δ ^s	φόνῳ
	L	<i>r</i>	1328	δρῶσα	τλᾶσα
915	σωτηρίαν	προμηθίαν	1404	λόγος δ ^s	ἐπος
1071	στόμα	κάρα			

I do not include 1054 θύμασι *s* δόμασι *s'*, because δόμασι, if it is not merely a mistake of letters, which is quite possible, is easily explained by the influence of δόμους in the preceding line. Of the cases included there are a few in which the discrepancy is so insignificant to the meaning, that the mind, if I may say so, might be deceived, though the eye was not, and either word might be written for the other even with moderate care: such are 30, 802, 1071, 1206, 1328, and (some would probably add) 1234. The case of 751 again is not grave¹, nor of 140, whether δῶμα be an involuntary or (see the note) a voluntary variation. But when every allowance has been made, there remain a considerable number of differences, and not a few of a very striking character. Of these no consistent account has, so far as I am aware, been hitherto attempted. In each case the most plausible reading has been selected for the text, and the other assumed to be the product of the copyist's carelessness.

Now in the first place this assumption is inadequate; it does not give a credible explanation of the facts. Take for instance 668

τί δ' ὄμφαλὸν γῆς θεσπιαδὸν ἐστάλης;

If this perfectly simple reading was the original both of *s* and *s'*, through what imaginable trick of thought or pen did it become

τί δ' ὄμφαλὸν γῆς θεσπιαδὸν ἵκανεις; ?

ἐστάλης is familiar and easy, ἵκανεις poetical and archaic, and the verb does not occur in Euripides at all. Why should the copyist, or the reciter, depart from ἐστάλης, how should ἵκανεις present itself to his mind, or if he knew the word, a considerable assumption, how should he not know that it was scarcely suitable for the end of an iambic verse? Similar difficulties arise upon 531, 741, 887, 915, and 1184.

¹ Probably γῆς first slipped in by a natural error and then thrust out the true word.

But further, the hypothesis of carelessness is not only inadequate, it is also unnecessary. It is evident upon the first inspection of the list of variants that some of those, in which the difference does affect the sense or at least the colour of the expression, have sprung from notes, marginal or more probably superscribed, which have been erroneously adopted as an alternative text. Such is the almost certain origin of

<i>κτανεῖν</i>	<i>λέγω</i>	<i>οἰκλαν</i>	<i>λόγος</i>
<i>έλειν</i>	<i>ἔρω</i>	<i>ἔστιαν</i>	<i>ἔπος</i>

The three last actually occur among the glosses of Hesychius, who reproduces in his ἐρεῖ λέγει even the very mistake as to the tense of ἐρῶ. No one, I think, would hesitate to ascribe to the same cause

We observe that in the last case s' must have retained the comment, explaining the Attic significance of νέον, as well as the text νέον itself. We shall presently point out a similar phenomenon in s. In 487 again we have a case plainly explicable as a voluntary correction. ἐξεῖλον φόβον, according to the usual and most obvious interpretation, gives a false meaning, which the substitution of ἐξεῖλον δόμον *I destroyed the whole house (of Pelias)* was intended to remove (but see note *ad loc.*). The logical position of the problem may now be put shortly thus—we have to account for a certain effect, and we have a known cause certainly sufficient to explain part of it; no other cause can be assumed for the rest until experiment has shewn that the known cause is not adequate. Let us try the experiment upon 668: the two readings must be arranged thus—

for whatever else may be said of *ικάνεις*, no one will take it for an explanation or correction of *ἐστάλης*; *ἐστάλης* on the other hand is according to the fashion of ancient criticism a very natural correction, it reproduces in substance the sense of *ικάνεις*, and removes the false quantity. Of course it is wholly without value, and it only remains to ask whether we can emend *ικάνεις* better for ourselves. If the *Medea* had been among the plays preserved in s only and there had been no *ἐστάλης* to mislead us, this would probably have been done long ago. We know from Æschylus what ritual use was made of the sacred stone in the temple at Delphi, which as the supposed centre of the world bore the name of

ὅμφαλὸς γῆς: the suppliant sat upon it (*Aesch. Eum.* 40)¹. So Medea supposes Aegeus to have done—

τί δὲ ὅμφαλὸν γῆς θεσπιώδον ιζάνεις;

And for what cause, she asks, sat you upon the oracular centre-stone?
(For the historic present in a question of this kind, see Soph. *O. R.* 1031:

ΑΓΓ. σοῦ δέ, ὁ τέκνον, σωτήρ γε [ἢ] τῷ τότε ἐν χρόνῳ.

ΟΙΔ. τί δέ ἄλγος ἵσχοντ' ἐν νάπαις με λαμβάνεις;

and numerous other examples in Kühner *Gr. Gramm.* § 382 a 2.) The nature of this error may perhaps lend strength to the doubts expressed in the commentary upon 32 and 503.

Let us try again upon 915:

ἱμῖν δὲ πᾶδες οὐκ ἀφροντίστως πατήρ
πολλὴν ἔθηκε σὺν θεοῖς σωτηρίᾳ.
προμηθίαν

Here again there can be no doubt which reading, if either, has been introduced as an improvement upon the other. *προμηθίαν* is not indeed very good, I should even say myself that it is impossible; but this is so far from being obvious that a scholar like Elmsley could scarcely make up his mind upon it: while *σωτηρίᾳ* is sheer nonsense, and must be seen to be such upon merely reading the context with attention. Moreover, assuming *προμηθίαν* to be a correction, we can point out not only the motive of it, but the source from which it was taken. No value whatever, therefore, can be given to *προμηθίαν*, until the attempt to get back by the path of *σωτηρίᾳ* has proved desperate. Whether it is so, I submit, with the note on the passage, to the judgment of the reader.

To the notes, also, I refer for proof that the same principles apply to 741, 1316, and 887, in which last case, unless *P* has been corrected from some MS of the *s'* family, *s* must have retained both corruption and gloss.

The case of 531 is somewhat peculiar. Jason is disclaiming any debt of gratitude to Medea for her services in Colchis on the ground that she was but the slave of her passion, the helpless instrument of Eros;

ὡς Ἔρως σ' ἡγάγκασε
τόξος ἀφύκτους
πόνων ἀφύκτων τούμὸν ἐκσῶσαι δέμας.

¹ It is the ὅμφαλός, I presume, which in the account of the restitution of the Apolline oracle (*Iph. T.* 1276 foll.) is called πολυάρωρ ξενόεις θρόνος *the seat of many a stranger visitant.*

ΤΠΟΘΕΣΙΣ ΜΗΔΕΙΑΣ.

Ίάσων εἰς Κόρινθον ἐλθών, ἐπαγόμενος καὶ Μῆδειαν, ἔγγυάται καὶ τὴν Κρέοντος τοῦ Κορινθίων βασιλέως θυγατέρα Γλαύκην πρὸς γάμον. μέλλουσα δὲ ή Μῆδεια φυγαδεύεσθαι ὑπὸ Κρέοντός ἐκ τῆς Κορίνθου, παραιησαμένη πρὸς μίαν ἡμέραν μείναι καὶ τυχοῦσα, μισθὸν τῆς χάριτος δῶρα διὰ τῶν παιδῶν πέμπει τῇ Γλαύκῃ ἐσθῆτα καὶ χρυσοῦν στέφανον, οἷς ἔκεινη χρησαμένη διαφθείρεται· καὶ ὁ Κρέων δὲ περιπλακεὶς τῇ θυγατρὶ ἀπόλλυται. Μῆδεια δὲ τοὺς ἑαυτῆς παιῶντας ἀποκτείνασσα ἐπὶ ἄρματος δρακόντων πτερωτῶν διὰ τοῦ Ήλίου ἔλαβεν ἔποχος γενομένη ἀποδιδράσκει εἰς Ἀθήνας κακέστε Αἴγει τῷ Πανδίονος γαμεῖται. Φερεκύδης δὲ καὶ Σιμωνίδης φασὶν ὡς η Μῆδεια ἀνεψήσασα τὸν Ίάσονα νέον ποιήσειε. περὶ δὲ τοῦ πατρὸς αὐτοῦ Αἴσονος ὁ τοὺς νόστους ποιῆσας φησὶν οὕτως·

αὐτίκα δ' Αἴσονα θῆκε φίλον κόρον ηβώοντα,
γῆρας ἀποξύσασα ίδινήσι πραπέδεσσι,
φάρμακα πόλλα' ἔψουσ' ἐπὶ χρυσείσι λέβησιν.

Αἴσχύλος δὲ ἐν ταῖς Διονύσου τροφοῖς ἴστορεῖ ὅτι καὶ τὰς Διονύσου τροφοῖς μετὰ τῶν ἀδρῶν αὐτῶν ἀνεψήσασα ἐνεοτόησε. Στάφυλος δέ φησι τὸν Ίάσονα τρόπον τινὰ ὑπὸ τῆς Μῆδειας ἀναψεθῆναι· ἔγκελευσασθαι γάρ αὐτὴν οὕτως ὑπὸ τῇ πρύμνῃ τῆς Ἀργοῦς κατακομηθῆναι, μελλούσης τῆς νεώς διαλύεσθαι ὑπὸ τοῦ χρόνου· ἐπιπεσούσης γοῦν τῆς πρύμνης τῷ Ίάσονι τελευτῆσαι αὐτόν.

Τὸ δράμα δοκεῖ ὑποβαλέσθαι παρὰ Νεόφρονος διασκευάσας, ὡς Δικαίαρχος . . . περὶ τοῦ τῆς Ἐλλάδος βίου καὶ Ἀριστοτέλης ἐν ὑπομνήμασι. μέμφονται δὲ αὐτῷ τὸ μὴ πεφυλαχέναι τὴν ὑπόκρισιν τῇ Μῆδείᾳ, ἀλλὰ προπεσεῖν εἰς δάκρυνα, ὅτε ἐπεβούλευσεν Ιάσονι καὶ τῇ γυναικὶ. ἐπαινέεται δὲ η εἰσβολὴ διὰ τὸ παθητικῶν ἄγαν ἔχειν καὶ η ἐπεξεργασία 'μηδὲ ἐν νάπαισι' καὶ τὰ ἔξης. ὅπερ ἀγνοήσας Τιμαχίδας τῷ ὑστέρῳ φησὶ πρώτῳ κεχρησθαι, ὡς "Ομηρος".

εἰματά τ' ἀμφιέσασα θυώδεα καὶ λούσασα.

ΑΡΙΣΤΟΦΑΝΟΤΣ ΓΡΑΜΜΑΤΙΚΟΤ ΤΠΟΘΕΣΙΣ.

Μῆδεια διὰ τὴν πρὸς Ίάσονα ἔχθραν τῷ ἔκεινον γεγαμηκέναι τὴν Κρέοντος θυγατέρα ἀπέκτεινε μὲν Γλαύκην καὶ Κρέοντα καὶ τοὺς ίδίους υἱούς, ἔχωρίσθη δὲ Ιάσονος Αἴγει συνοικήσουσα. παρ' οὐδετέρῳ κεῖται η μυθοποιία¹.

η μὲν σκηνὴ τοῦ δράματος ὑπόκειται ἐν Κορίνθῳ, ὁ δὲ χορὸς συνέστηκεν ἐκ γυναικῶν πολιτῶν. προλογίζει δὲ τροφὸς Μῆδείας· ἐδιδάχθη ἐπὶ Πυθοδώρου ἀρχοντος ὀλυμπιάδος πέ' ἔτει α'. πρῶτος Εὐφορίων, δεύτερος Σοφοκλῆς, τρίτος Εὐριπίδης Μῆδεία, Φιλοκτήτη, Δίκτυ, Θερισταῖς σατύροις. οὐ σώζεται.

¹ The plot is not found either in Aeschylus or in Sophokles.

ΤΑ ΤΟΤ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ.

ΤΡΟΦΟΣ.

ΠΑΙΔΑΓΩΓΟΣ.

ΜΗΔΕΙΑ.

ΧΟΡΟΣ ΓΥΝΑΙΚΩΝ.

ΚΡΕΩΝ.

ΙΑΣΩΝ.

ΑΙΓΕΥΣ.

ΑΓΓΕΛΟΣ.

ΠΑΙΔΕΣ ΜΗΔΕΙΑΣ.

ΕΥΡΙΠΙΔΟΥ ΜΗΔΕΙΑ.

ΤΡΟΦΟΣ.

Εἴσθ ὥφελ' Ἀργοῦς μὴ διαπτάσθαι σκάφος
Κόλχων ἐς αἰαν κνανέας Συμπληγάδας,
μηδ' ἐν νάπαισι Πηλίου πεσεῖν ποτε
τμηθεῖσα πεύκη, μηδ' ἐρετμῶσαι χέρας
ἀνδρῶν ἀριστέων, οὐ τὸ πάγχρυσον δέρος
Πελίᾳ μετήλθον. οὐ γάρ ἀν δέσποιν' ἐμὴ
Μῆδεια πύργους γῆς ἔπλευσ' Ἰωλκίας

5

1. The designation *τροφός* does not occur in the play but is supported by the nature of the part and by the analogy of the *Hippolytus*. *'Αργοῦς σκάφος the ship Argo.*

2. *κνάνεος* used by Euripides of the sea or objects connected with it (as the horses of Poseidon, *Andr.* 1010), and of the *blue* (misty, distant) Symplegades. Cp. Hom. *Od.* XII. 75, *νεφέλη δέ μιν ἀμφιβέηκεν κνανέη*. But in *Andr.* 862, *κνανόπτερος δρυς δερθεῖην* the force of the epithet is doubtful.

3. A climax: *nay, that the pine had ne'er been cut.* *ἐρετμῶσαι κώπαις ἀρμόσαι*, Hesych. The timber (*πεύκη*) supplies the hands with the oars which are made of it.

5—12. These verses are one of the fragments contained in the papyrus published by Weil (originally through the *Association pour l'encouragement des*

Études Grecs en France, and afterwards separately, Paris, Firmin-Didot, 1879, where see p. 16). But the copy is so full of errors as to have little authority.

5. *ἄριστέων* Wakefield *ἀριστῶν* MSS. The laudatory epithet is out of place, and *ἄνδρες ἄριστῆς*, *the chieftains*, was a familiar description of the Argonauts; cp. Apoll. Rhod. I. 70; II. 460, 465, 960; III. 1004; and Porson *ad loc.*, where the corruption is illustrated. *δέρος* L fr. Weil, and Eustathius on *Il.* p. 600, *δέρας* r. The same variation occurs elsewhere without decisive evidence in favour of either form. See Elmsley *ad loc.* and cp. 480.

6. *Πελας* for *Pelias*, at his bidding.

7. *πύργους γῆς Ἰωλκίας λοκος'* towed town. In the language of poetry *γῆ* and *πόλις* are scarcely distinguishable. Cp. *Herakl.* 441, *πόσον δὲ γαλας ἔρκος* (fenced city) *οὐκ ἀφίγμεθα*;

έρωτι θυμὸν ἐκπλαγεῖσ' Ἰάσονος,
οὐδὲ ἀν κτανεῖν πείσασα Πελιάδας κόρας
πατέρα κατφέκει τήνδε γῆν Κορινθίαν
σὺν ἀνδρὶ καὶ τέκνοισιν, ἀνδάνονσα μὲν
αὐτὴ τε πάντα συμφέρουσ' Ἰάσονι—

10

13

*φυγῇ πολιτῶν ὅν ἀφίκετο χθόνα

12

11. μὲν answers to δὲ in 16.

12. If this line is genuine and correct, it can only signify *pleasing by her exile the citizens to whose land she came*, πολιτῶν for πολιτας. But this harsh and gratuitous attraction appears to be indefensible. Even when the nominative or accusative is so attracted it is commonly separated by the relative clause from the verb which it governs or by which it is governed, as in Soph. *O. C.* 1150, λόγος δ' ὁ ἐμπέπτωκεν ἄρτιος ἔμοι στελχούτι δεῦρο, (ροῦτος) συμβαλοῦ γνώμην, and the irregularity thus arises more naturally. (See Kühner, *Gr. Gramm.* § 555, 4, all whose examples are of this type.) For the inverse attraction of the dative Kühner cites, in addition to the present, two examples, (i) Xen. *Hier.* VII. 2, τοιαῦτα ποιοῦσι τοῖς τυράννοις οἱ ἀρχόμενοι καὶ ἄλλοι ὄντινα ἀν δὲ τιμώτες τυγχάνωσιν, (ii) Soph. *El.* 653, φίλοισι τε ἔννούσαι οἱ ξύνειμι νῦν εὐημεροῦσαν καὶ τέκνων δυον ἔμοι δύνοντα μὴ πρόσεστι. In (i) the adjective ἄλλος can hardly be said to be 'attracted' to δυτινα but simply agrees with it; δυτινα ἄλλον would be more usual, but otherwise there is nothing remarkable: it may be added that ποιεῖν τι τυρα is commoner than ποιεῖν τι τωι and the reading τοῖς τυράννοις is open to suspicion. Again in (ii) τέκνων is surely not the antecedent at all, but the ordinary partitive genitive before the substantival phrase δυον...πρόσεστι (*such of my children as bear me not ill will*), the real antecedent (ἐκείνοις) being mentally supplied. No such explanation applies to the case be-

fore us, and indeed the ellipse of the demonstrative pronoun, upon which the so called attraction of the antecedent depends, is rendered almost impossible by the form of the sentence. In *Herakl.* 67 cited by Paley the ms reading is νομίζων. Wecklein thinks the present case defended by the antithesis of φυγῇ and πολιτῶν, as if it were ὅν ἀφίκετο χθόνα πολιτῶν (ροῦτοις) φυγὰς ἀνδάνονσα, *pleasing though an exile to those who were citizens of the land to which she came*. But why is this simple thought obscured by the instrumental φυγῇ? Most editors pronounce the line corrupt. It is probably both corrupt and spurious, the reference to the former sentiments of the people of Corinth being irrelevant. The construction is ἀνδάνονσα αὐτὴ τε πάντα συμφέρουσα Ἰάσονι, *beloved by Jason and on her part in all things complying with him*; hence the emphatic αὐτὴ which is otherwise pointless. The ancient commentators or actors, of whose method of simplification we shall have other proofs, missed an object to ἀνδάνονσα and supplied it accordingly. It is unlikely that an interpolator would introduce such a subtlety as the inverse attraction, but τ φυγῇ stands for ψυχῇ, as φίλοις for ψιλοῖς in 738; with the phrase ἀνδάνονσα ψυχῇ cp. the Homeric ἤδανε θυμῷ, κραδῇ ἀδε. In *Philologus* XXXIX. 164 Vitelli suggests the true construction of ἀνδάνονσα, but his theory that ὅν = συρούμενος is untenable.

13. συμφέρουσα, cp. Aristoph. *Lys.* 166, Soph. *El.* 1465. The metaphor was per-

ἡπερ μεγίστη γίγνεται σωτηρία,
ὅταν γυνὴ πρὸς ἄνδρα μὴ διχοστατή—
νῦν δὲ ἔχθρα πάντα, καὶ νοσεῖ τὰ φίλτατα.
προδοὺς γάρ αὐτῷ τέκνα δεσπότιν τ' ἐμὴν
γάμους Ἰάσων βασιλικοῖς εύνάζεται,
γῆμας Κρέοντος παῖδ', ὃς αἰσυμνᾶ χθονός·
Μῆδεια δὲ ηδύστηνος ἡτιμασμένη
βοᾷ μὲν ὄρκους, ἀνακαλέν δὲ δεξιὰς,
πίστιν μεγίστην, καὶ θεοὺς μαρτύρεται
οἵας ἀμοιβῆς ἐξ Ἰάσονος κυρεῖ.
κεῦται δὲ ἄστιος, σῶμ' ὑφεῖσ' ἀλγηδόσι
τὸν πάντα συντήκουσα δακρύοις χρόνον
ἐπεὶ πρὸς ἀνδρὸς ἥσθετ' ἡδικημένη,
οὔτ' ὅμμ' ἐπαλρουντ' οὔτ' ἀπαλλάσσουσα γῆς

haps originally that of an animal (cp. 242) bearing (the yoke) with his fellow, that is not pulling against him, complying.

16. *ἔχθρα πάντα* all is enmity, as before συνέφερε πάντα. Some refer this to hostility from the people of Corinth, and it is probable that the author of 12 so understood it, but this is another argument that 12 is not genuine, for the women of the Chorus, the only part of the Corinthian people whose relations to Medea are in any way relevant to the play, shew a strong and even extravagant sympathy with her. νοσεῖ. νόσος and νοσεῖν are favourite words with the poet and used in a very wide sense, covering weakness or defect of every kind, as moral weakness, 1364, *El.* 375 ἔχει νόσον πενία, error of the senses, *Hel.* 575, doubt *ibid.* 581, danger *ibid.* 1607, social disadvantage οἱ νόσοι νόμῳ νοσοῦσιν *frag.* 142 etc. Here cp. *frag.* 570 κέρδους δὲ ἔκατι καὶ τὸ συγγενὲς νοσεῖ, for a bribe even kinship proves frail.

21. δεξιάς, πίστιν μεγίστην. δεξιαὶ signifies the joining of hands, as ὄρκοι the exchange of oaths, cp. Hom. *Il.* 2. 341 δεξιαὶ ἵνε ἐπέκιθμεν, *Iph. A.* 58 ὄρκους ἔνναψαι δεξιάς τε συμβαλεῖν, Xen. *Cyr.* 5. 1. 22 τοὺς ὄρκους καὶ τὰς δεξιὰς ἃς ἔδωκα

ἐμπεδώσω. The ceremony δεξιαὶ, says Porson, was preeminently called πίστις: but though πίστις is distinguished from ὄρκος in *Hipp.* 1055 and Aristoph. *Acharn.* 308 (where see Scholia), ὄρκοι also are called πίστις οὐ σμικρὰ in *Hipp.* 1037. Here πίστιν μεγίστην may be referred equally to ὄρκοι and δεξιαὶ as a double assurance. δεξιὰς (i.e. δεξιὰς πίστιν) BEFL, for which Elmsley cites Soph. *O. C.* 1632 χερὸς σῆς πίστιν, *Phil.* 813 χειρὸς πίστιν. The rhythm is in favour of δεξιὰς. For μὲν...δὲ connecting synonymous words or repetitions of the same word see Elmsley on 1071 (1039). βοᾷ, σπυκεῖ, cp. *Tro.* 587.

24, 5. σῶμα is object both to ὑφεῖσα and συντήκουσα, σῶμα συντήκουσα being equivalent to συντηκομένη, pinning, cp. *Iph. A.* 398. Such a metaphor as συντήκουσα χρόνον is hardly to be justified by τήκει βιοτὴν, especially as the preposition signifies properly contraction in bulk, as in συντέμνω, συναβαίνω, and the compound συντήκω is therefore even less appropriate than τήκω to a thing immaterial.

26. ἐπεὶ, since, in temporal sense. *Or.* 78.

πρόσωπον ὡς δὲ πέτρος ἢ θαλάσσιος
κλύδων ἀκούει νουθετούμενη φίλων

*πλὴν εἴ ποτε στρέψασα πάλλευκον δέρην
αὐτὴν πρὸς αὐτὴν πατέρ' ἀποιμώζει φίλον
καὶ γαῖαν οἴκους θ', οὓς προδοῦσ' ἀφίκετο
μετ' ἀνδρὸς ὃς σφε νῦν ἀτιμάσας ἔχει
ἔγνωκε δὲ η τάλαινα συμφορᾶς ὑπὸ⁶
οἰον πατρώφας μὴ ἀπολείπεσθαι χθονός.
στυγεῖ δὲ παιδας οὐδὲ ὄρωσ' εὐφραίνεται.
δέδοικα δὲ αὐτὴν μή τι βουλεύσῃ νέον τ
βαρεῖα γὰρ φρήν, οὐδὲ ἀνέξεται κακῶς 8
πάσχουσ', ἐγῳδα, τῆδε, δειμαίνω τέ νιν.* 9

μὴ θηκτὸν ὁση φάσγανον δι' ἥπατος, 40
συγῇ δόμους εἰσβάσ', ἵν' ἔστρωται λέχος,
ἢ καὶ τύραννον τόν τε γήμαντα κτάνγ²
κάπειτα μείζω συμφορὰν λάβῃ τινά. 3

30. ἦν μή BEP, ν erased in B, γρ. ἦν δ⁸, ἦν μή r with δ over μ by first hand in L 'verba ἦν μή suspecta' Prinz. The expression is in fact almost a solecism and as it is not the ms reading there is no reason for introducing it. Perhaps πλὴν εἰ (ΠΛΗΝΗ for ΗΝΜΗ) may be restored under reserve. πάλλευκον fair not pale.

31. ἀποιμώζει, the preposition has the sense of *apart, away* as in ἀπέχειν, ἀπολαμβάνειν, *to have or receive to oneself*. ἀποιμώζει BE, ἀποιμάζῃ F, ἀποιμάξῃ r.

32. ἀφίκετο, sc. δέρο, but it is odd that the arrival at Corinth should be thus emphasized, nor is the expression suitable to the facts, for on quitting her home Medea arrived not at Corinth but at Iolkos. A clear improvement would be made by the slight correction ἀφίξετο (see Hesych. s.v. ἀφίξειν)—which she left to make her dwelling place with a husband who, etc. For the sense given to ἀφίξομαι, see Lex. s. vv. Ιζω, καθίζω. Through ἀφίσετο to ἀφίκετο is a short step.

35. οἶον, cp. Dem. F. L. 384 fin. ἥλικόν ἔστι τὸ μὴ πωλεῖν τὰ τῆς πόλεως. Here also δσον would be simpler but οἶον is more pointed, *what virtue lies in cleaving to the fatherland*.

38. βαρεῖα dangerous, Soph. Ant. 767 νοῦ δὲ ἔστι τηλικούτος ἀλγήσας βαρός, Herakl. 4 συναλλάσσειν βαρός, dangerous to deal with.

39. τῆδε. Not thus, *I trow, will she submit to wrong*, not, that is, without an effort for revenge: cp. 365 ἀλλ' οὐτὶ ταῦτη ταῦτα, μὴ δοκεῖτέ, πω. τῆδε MSS which is commonly rendered *I know her, i.e. her character*. This expression appears to me (though I would speak with the greatest diffidence of difficulties which others have not found) to be doubly wrong (1) in the sense of οἶδα which, to use a familiar distinction, represents *savoir* not *connaître*, (2) in the use of τῆδε for κείνην or αὐτὴν of a person not present.

40-3. Omitted by all or almost all recent editors: 40, 41, 42 are a patch-work of scraps (cp. 379, 80, 288), and 43,

δεινὴ γάρ οὕτοι ῥᾳδίως γε συμβαλὼν	44
ἔχθραν τις αὐτῇ καλλίνικον οἴστεται.	45
ἀλλ' οἶδε παιδεῖς ἐκ τρόχων πεπαυμένοι	
στείχουσι, μητρὸς οὐδὲν ἔννοούμενοι	
κάκων· νέα γάρ φροντὶς οὐκ ἀλγεῖν φίλει.	

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παλαιὸν οἰκου κτῆμα δεσποίνης ἐμῆς,

a poor verse, cannot be separated from them. The purpose of the interpolator is manifestly to give, for stage convenience, an anticipation of the plot. The author was blind or indifferent to the poet's meaning, for the fears of the nurse, so far as they have definite shape, are for the children (36, 98, 105). Prinz, following Dindorf and Heimsoeth, includes in the condemnation 38, 39, but wrongly, as neither the objection nor the explanation apply to them.

45. καλλίνικον οἴστεται [τὴν ἔχθραν] shall carry it triumphantly, cp. *Phoen.* 252 μάχης ἀν 'Ἄρης τάχ' οἴστεται, *EI.* 888 φέρει καὶ σὺ τῷ^ν τοὺς μέρος ἄγωντος and the English 'win a battle.' καλλίνικον is a further predicate. Different explanations have been given previously (1) καλλίνικον (*στέφανον*), (2) reading ὁστεῖ for οἴστεται (Muretus, see Porson) καλλίνικον (*φόδαν*). But both these assume that the adjective καλλίνικος without an article could be used as a substantive. Donaldson, on *Pind. Ol.* ix. 2, says that both καλλίνικος and ὁ καλλίνικος were so used but gives no authority for the first. In Pindar, *I.c.* καλλίνικος δ τρίπλωος κεχλαδὼς is the same as ὁ τρίπλωος κεχλαδὼς καλλίνικος, 'the song of thrice-resounding καλλίνικε'; Euripides has τὸν καλλίνικον (*ύμνον*) *Bacch.* 1161, τὰν καλλίνικον (*φόδαν*) *H. F.* 180, and on the other hand καλλίνικον φόδαν, *EI.* 865, καλλίνικον μούσαν, *Phoen.* 1729, but not καλλίνικος, *a paean*. So δρθίος νόμος might be said or ὁ δρθίος (Aristoph. *Ach.* 16) but surely not δρθίος. In Aristoph. *Ach.* 1233 τήνελλα καλλίνικον ἔδοντες σὲ

the adjective agrees with σὲ the words of the song being τήνελλα καλλίνικε.

46. τρόχων, δρόμων, running, exercise, distinguished, on the authority of Tryphon a grammarian, from τροχὸς a circle. Ammon. *de diff. voc.* p. 137 (ap. Porson) Τροχοὶ δέντρων καὶ Τρόχοι βαρυτῶν. διαφέρουσι παρὰ τοῖς Ἀττικοῖς φησὶ Τρύφων ἐν δευτέρᾳ περὶ Ἀττικῆς προσῳδίας. τοὺς μὲν γὰρ περιφερεῖς τροχοὺς δομῶς ημῖν προφέρονται δέντρονούντες· τρόχους δὲ βαρυτῶν λέγουσι τοὺς δρόμους. αναγνώσκομεν γάρ, ὡς φησὶν, ἐν μὲν Ἀλέπῃ Εὐριπίδουν (fr. 106) 'Ορῳ μὲν ἀνδρῶν τὸνδε γυμνάδα στόλοις στείχοντα θεωρῶν ἐκ τρόχων πεπαυμένον. ἐν δὲ Μηδείᾳ 'Ἄλλ' οἶδε παιδεῖς ἐκ τρόχων πεπαυμένον. Elmsley supposes, with much reason, that these two examples must have been given to illustrate the two accentuations of τροχος, and suggests that Tryphon read τροχῶν in our passage. But the order of the examples shews that he meant τροχὸς to belong to the *Alope*, where he apparently took στείχοντα θεωρῶν (?) ἐκ τροχῶν to mean coming from the circles (κύκλος corona) of spectators, neglecting the strictness of tragic metre as to the use of the anapaest. Dindorf gives στείχονθ' ἐψόν ἐκ τρόχων: better ἐψών. The parallel shews the motive for introducing the mention of the exercises in the *Medea*, namely to shew the supposed time of day, the morning. Construction, πεπαυμένοι ἐκ τρόχων as in *EI.* 1108, Soph. *EI.* 231. 49. παιδαγωγός. "The office of tutor in a Grecian family of rank and opulence was assigned to one of the most trustworthy of the slaves. The sons of his

τι πρὸς πύλαισι τὴνδ' ἄγουσ' ἐρημιαν
ἔστηκας, αὐτὴ θρεομένη σαντῆ κακά;
πῶς σοῦ μόνη Μήδεια λείπεσθαι θέλει;
TP. τέκνων ὅπαδὲ πρέσβυ τῶν Ἰάσονος,
χρηστοῖσι δούλοις συμφορὰ τὰ δεσποτῶν
κακῶς πίτνοντα καὶ φρενῶν ἀνθάπτεται.
ἔγώ γάρ ἐσ τοῦτ' ἐκβέβηκ' ἀλγηδόνος,
ῶσθ' ἵμερός μ' ὑπῆλθε γῇ τε κούρανῳ

50

55

master were committed to his care on attaining their sixth or seventh year..... *He went with them to and from the school or gymnasium* (Plato *Lysis*, p. 208); he accompanied them out of doors on all occasions; he was responsible for their personal safety." Euripides, with whom slaves play a conspicuous and on the whole creditable part, has given especial dignity to the *παιδαγωγός*. In the *Ion* an important share in the plot is assigned to one of these old servants, whose intense devotion to the daughter of his deceased master prompts him to attempt the life of her supposed enemy. See especially *Ion*, 808—856, concluding with the celebrated lines

| *Ἐν γάρ τι τοῖς δούλοισιν αἰσχύνην φέρει τοῦνομα· τὰ δ' ἄλλα πάντα τῶν ἔλευθέρων οὐδεὶς κακῶν δοῦλος δοτεῖς έσθλὸς γά.*

The strong affection sometimes felt between them and the families to which they 'belonged,' is powerfully depicted by the Greek tragedians. It is a mistress speaking to a *παιδαγωγός* who says

δ μη γένοιτο δ', εἰ τι τυγχάνοις κακὸν, εἰς δύματ' εἴνου φωτὸς ἐμβλέψαι γλυκύ.
(*Ion*, 731—2).

Sophokles also has an example in the *Elektra*. (See 23, 1354.) These ideas, as well as those associated with the *τροφός*, must be kept in mind while reading the following scene.

οἶκων κτῆμα δεσποινῆς ἐμῆς. Both *οἶκων* and *δεσποινῆς* depend upon *κτῆμα* but *οἶκων* more closely than *δεσποινῆς*, making in fact a compound substantive,

house-chattel; Old servant, parcel of my lady's house. *παλαιὸν* as in *Alk.* 212, *παλαιὸς φίλος*, 'old friend,' i.e. 'long a friend.'

50. *πύλαι* a gate; the form *πύλη* is rare, and apparently not Euripidean.

51. 2. *κακά.* The expression recalls *μητρὸς κακῶν* in 47 (which is spoken in the hearing of the *παιδαγωγός*) and conveys a gentle reproach. 'Why come to shriek over the sorrows alone, instead of sharing them with our mistress.' The very rare and consequently emphatic *θρέομαι* assists this effect.

54. *συμφορὰ* a grief,—more commonly—a misfortune, but rarely, as here, that which is felt or feared as such, cp. *Or.* 139 *Ἒμοι τόνδ' ἐξεγέραι συμφορὰ γενήσεται.* The present line recurs, *Bacc.* 1029.

55. *κακῶς πίτνοντα*, metaphor from dice. Cp. *El.* 1101. *ἀνθάπτεται* grip the soul, a strong expression. Cp. 1360.

56. *ἔγώ γάρ.* Note the emphasis "as for me": for the use of *γάρ* (which must be omitted in translation) cp. Soph. *Ant.* 184; it marks a special case of the preceding maxim. *ἐκβέβηκα I am in such utter anguish*; for the tense cp. 766 *εἰς ὅδον βεβήκαμεν*, 'I am on the right road.' *Herakl.* 62, *γαῖ ἐν γῇ βεβήκαμεν.*

57. This excuse for a soliloquy as an address to the elements became a common-place of the drama and is ridiculed in the prologue to Plaut. *Mercator* 3 (cited by Klotz),

Non ego item facio ut alios in co-moediis

λέξαι μολούση δεῦρο δεσποίνης τύχας.
 ΠΑΙ. οὐπω γάρ ἡ τάλαινα παύεται γόων;
 ΤΡ. ξηλῶ σ· ἐν ἀρχῇ πῆμα κοῦδέπω μεσοῦ. 60
 ΠΑΙ. ὡ μᾶρος, εἰ χρὴ δεσπότας εἴπειν τόδε·

Vidi facere amatores, qui aut nocti
 aut die
 Aut soli aut lunae miserias narrant
 suas;
 Vobis (to the audience) narrabo
 potius.

Here the expression is slightly apologetic, *ἱμερός μ' ὑπῆλθε, a yearning beguiled me, ὑπελθεῖν* as distinguished from *εἰσελθεῖν* being used specially of overwhelming emotions. Cp. *Hipp.* 1089, *οὐ γάρ τις οἰκτος σῆς μ' ὑπέρχεται φυγῆς, I feel no soft pity.* No other sense but *to beguile* is found in Euripides. The vulgar English ‘come over’ is a precise parallel.

58. **μολούση** irregularly constructed as if with e.g. *ἱμερός ἦν μοι*; similar examples are cited from *Iph. A.* 491, Aesch. *Cho.* 410, Soph. *El.* 480.

τύχας story, or perhaps ‘sad story,’ properly ‘fortunes.’ Cp. *Rhes.* 273, *παῖδαι λέγων μοι τὰς προσανθελούς τύχας, Let me have no more of this farm-story.* The improbable rule (L. and Sc.) that the plural has commonly a bad sense, is not supported by the usage of Euripides. Both in the singular and in the plural the neutral meaning (‘chance, fortunes’) is regular, that of ‘misfortune’ exceptional. The goddess *Τύχη* was feared as indifferent, not hostile, to human happiness; the word is therefore constantly associated with the idea of evil but rarely conveys it *per se*.

60. **ξηλῶ σε.** (1) *I envy thee, i.e.* You are the happier that you have not my reasons for knowing our mistress’ true state. (2) Matthiae offers a more subtle explanation, ‘You are happy, said with irony for You are much mistaken,’ and Elmsley develops the same view, making the expression elliptical for *ξηλῶ*

σε τοῦ νοῦ. But such an ellipse, to be possible, must be familiar. The single reference given is Soph. *El.* 1027, *ξηλῶ σε τοῦ νοῦ τῆς δὲ δειλίας στυγῶ*, where there is no ellipse, and the sense is different. The scholia however support this rendering, *θύκως ὡς εἰς εἰλεν μακάριος εἰ τὴν δύνασιν*.

μερος, the mischief is in the first stage and the middle yet to come. A quasi-medical metaphor—*πῆμα* being properly ‘a hurt,’ as in Soph. *Ai.* 582, *θρηνεῖν ἐπφθᾶς πρὸς τομῶντι πήματι.* See on 1197.

61. **ὦ μᾶρος.** Ah she is extravagant! i.e. unreasonable in indulging her jealous feelings. Cp. 456 and *Andr.* 938, *ἔξη-τεμόντην μωρά, I was puffed up with passion,* Cat. 68 b. 137 *rara verecundae furtæ feremus erae, ne nimium simus stultorum more molesti.* *μᾶρος* and *μωρά* have, in Euripides, a well-marked shade of meaning. The fundamental notion seems to be nearly that of ‘vain, vanity,’ thus *Herakl.* 682 *μῶρον ἔπος vain boast:* but in a large majority of cases it is the mark of a wish or feeling either (1) in itself unreasonable, e.g. ambition, *μᾶρος σῆτις ἐκπορθεῖ πόλεις Tro.* 95, *μωρά δὲ καὶ θελεῖν (τύραννον εἶναι) frag.* 172: or (2) indulged to an unreasonable extent, *Alk.* 1093 *αἰνῶ μὲν αἰνῶ, μωραῖν δ' ὅφλοισ-κάρεις (=you go too far);* so of an over-punctilious hospitality, *ibid.* 552, of quixotic fidelity to a rash promise, *Iph. A.* 394, etc.: or (3) in particular, of indulgence in love, *passionate, passion* in the restricted sense, e.g. *Hipp.* 966. The accounts of this word in the dictionaries are misleading. See further, 371, 456. The slave hesitates at the word, either as disrespectful, or perhaps rather because he doubts whether any humour could be

ώς οὐδὲν οἶδε τῶν νεωτέρων κακῶν.
 ΤΡ. τί δ' ἔστιν, ω̄ γεραιέ; μὴ φθόνει φράσαι.
 ΠΑΙ. οὐδέν· μετέγνων καὶ τὰ πρόσθ εἰρημένα.
 ΤΡ. μή, πρὸς γενείου, κρύπτε σύνδουλον σέθεν⁶⁵
 σιγὴν γάρ, εἰ̄ χρή, τῶνδε θήσομαι πέρι.
 ΠΑΙ. ἥκουσά του λέγοντος οὐ̄ δοκῶν κλίειν,
 πεσσοὺς προσελθών, ἔνθα δὴ παλατέροι
 θάσσουσι, σεμνὸν ἀμφὶ Πειρήνης ὕδωρ,
 ὡς τούσδε παῖδας γῆς ἐλάν Κορινθίας
 σὺν μητρὶ μέλλοι τῆσδε κοίρανος χθονὸς⁷⁰
 Κρέων. ὁ μέντοι μῦθος εἰ̄ σαφῆς ὅδε
 οὐκ οἶδα· βουλούμην δ' ἀν οὐκ εἴναι τόδε,

stigmatized as *μωρία* in an uncontrolled
despotism.

64. *μετέγνων* I recall. Cp. Thuk. III. 40, μὴ μεταγγάναι τὰ προδεδογμένα. The tense is momentary present, as in ἔξηλθον 214, ἔγενον 233, εἶπον 272. The translation 'I repent of having said what I did' is contrary to the construction of the verb.

67. οὐ̄ δοκῶν κλεῖν *pretending not to hear*. Cp. Hipp. 119, μὴ δόκει τούτων κλεῖν.

68. *πεσσοὺς* place for draughts (?) i. e. a place near the exercise-ground (see 46) and by the spring of Peirene where this game was played, and the elders (including possibly the *παιδαγωγοί* in attendance) might naturally (δῆ) sit. No example is quoted of any other word of the class used in a local sense; the scholia compare the Athenian manner of naming markets, e.g. τὸ δύον 'the fish market.' Wecklein would avoid the peculiarity by construing thus—προσελθών ἔνθα δὴ παλατάροι θάσσουσι πεσσούς. It is moreover uncertain whether *πεσσοί* refers to the game so called at all. Reiske (see Elmsley) suggested that stone posts surrounding the fountain might be so called from their shape; the fragment of Kratinos cited by Gaisford Διὸς ψῆφος· ἔνθα Διὸς μεγάλου θώκοι πεσσοί τε καλούνται seems to bear on this passage, but is

even more obscure. The text proves nothing, except perhaps that some place near Peirene was called *πεσσοί*. It is possible that the Corinthians themselves did not know why. The reading παλατέροι has no MS authority worth attention, but occurs Christ. pat. 1181. The MSS give παλατάροι, but as the superlative is against the sense, and the corruption is extremely common, it is scarcely rash to substitute παλατάροι, which is also found.

69. *σεμνὸν* 'hallowed' by its connexion with the legend of Pegasos, who drank of it, or called it forth (see Dict. Ant. 'Pegasus'). It appears from the description of Pausanias, II. 33, that in his time the fountain of Peirene was adorned with white marble and surrounded with artificial grottoes (*ολύμπα στηλαῖς καὶ ταῦτα*), a statue of Apollo and a precinct (*περιβόλος*). But I should not infer from the text that Euripides imagined the Corinth of Medea's time to have possessed these decorations, even if they or any of them existed in his own. Wecklein however is justified in the remark that Peirene was a peculiar ornament and honour to the city; he cites the phrases *Κορινθίους οἱ περὶ καλὴν Πειρήνην οἰκεῖτε* Herod. v. 92, and *ἀστὴν Πειράνας* Pind. Ol. xiii. 61.

73. *βουλούμην δ'* ἄν. 'I do hope.' This not very common expression is in

TP.	<i>καὶ ταῦτ' Ἰάσων παιᾶς ἔξανέξεται πάσχοντας, εἰ καὶ μητρὶ διαφορὰν ἔχει;</i>	75
ΠΑΙ.	<i>παλαιὸν καινῶν λείπεται κηδευμάτων, κούκλης ἔστ' ἐκεῖνος τοῦδε δώμασιν φίλος.</i>	
TP.	<i>ἀπωλόμεσθ' ἄρ', εἰ κακὸν προσολοσομεν· νέον παλαιῷ, πρὶν τόδ' ἔξηντληκέναι.</i>	
ΠΑΙ.	<i>ἀτάρ σύ γ'—οὐ γάρ καιρὸς εἰδέναι τόδε δέσποιναν—ἡσύχαζε καὶ σίγα λόγον.</i>	80
TP.	<i>ὦ τέκν', ἀκούεθ' οἶος εἰς ὑμᾶς πατήρ; ὅλοιτο μὲν μῆδε δεσπότης γάρ ἔστ' ἐμός· ἀτάρ κακός γ' ὧν ἐσ φίλους ἀλίσκεται.</i>	
ΠΑΙ.	<i>τίς δ' οὐχὶ θυητῶν; ἄρτι γυγνώσκεις τόδε,</i>	85

form a modest wish, 'I must prefer,' converted probably by intonation into a strong protest. So in *Hek.* 319, *τύμβον δὲ βουλομηνὸν δὲ ξεισμένον τὸν ἐμὸν δράσθαι* '(In life little contents me) but I do hope,' etc.

76. *The old ties are weaker than the new.*

77. Prinz mentions a conjecture *ἐκείνα...φίλα, that house is no friend to this* (Tournier), which I would very gladly believe correct. Otherwise we must supply *ἔτι*.

78. *προσολοσομεν.* The metaphor (of a ship filled by successive waves) seems to require that *προσφέρω* should here mean 'carry in addition,' as in *Hel.* 1262; the sense is rare, but the prepositions in composition are very flexible in meaning. So in *μεταγγυνώσκω*, *μετὰ* commonly signifies change (see 64), yet in *Æsch. Suppl.* 110, *μεταγγνὼδέ ἀτρεψτεν* = 'perceiving after,' i.e. 'too late,' and in Soph. *O. T.* 44, *συμφορὰ βουλευμάτων* is used for 'conference of opinions' (Kennedy), in spite of the familiarity of the word in a wholly different sense. *συμφέρειν* in itself is commonly 'to be expedient, suit, agree' but also, in a few instances, 'to bring together,' and also 'to help in bearing' (see *Lex. s.v.*). *προφέρειν* also has two wholly different senses in this same play, see 189 and 1111. Elmsley apparently

takes *προσολοσομεν* for 'receive, take in,' but his citation from Hesychius itself suggests that this would require *προσολοσμένα*.

81. *ἡσύχαζε.* 'Be calm,' i.e. hide your emotion. Cp. *H. F.* 98 *ἄλλ' ἡσύχαζε καὶ δακρυρρόους τέκνων πηγὰς ἀφάλει.*

83. *ὅλοιτο μὲν μῆδε.* 'Curse him I will not.' A curse checked when half-uttered. Cp. Soph. *Trach.* 383, *ὅλοιτο μῆδε τάντες οἱ κακοὶ*, where the first thought is corrected, as here it is suppressed.

84. *κακός* 'false.' Cp. *Or.* 740, *κακός ἐφωράθη φίλοις*, *ibid.* 736, 748, Soph. *O. T.* 582, etc.

85 foll. The difficulty of these lines is chiefly caused by the appearance that *εἰ...πατήρ* is connected immediately with what precedes it, when in reality it is connected in grammar with 85. The scheme of the sentence is *ἄρτι γυγνώσκεις τόδε, (ὡς πᾶς τις...χάριν), εἰ...πατήρ;* "Are you learning for the first time that every man loves himself better than his neighbour from the present instance of Jason, deserting his children to gratify his passion?" For *εἰ...γε* when, seeing that, introducing a proof of a principle before laid down, see Soph. *O. T.* 380 *ὦ πλοῦτε καὶ τυραννὺ...δόσος παρ' ὑμῶν δὲ φθόνος φυλάσσεται εἰ τῆρδε γ' ἀρχῆς οὖνεκα...Κρέων δὲ πιστὸς ἐκβαλεῖν μὲν περιέργαι.* For *ἄρτι, now*, that is, *now only*, see *Alk.* 940,

ώς πᾶς τις αὐτὸν τοῦ πέλας μᾶλλον φίλεῖ,
οἱ μὲν δικαῖως, οἱ δὲ καὶ κέρδους χάριν,
εἰ τούσδε γ' εὐνῆς εἴνεκ' οὐ στέργει πατήρ.

TP. ἦτορ. εὖ γὰρ ἔσταν δωμάτων ἔσω, τέκνα.
σὺ δ' ὡς μάλιστα τούσδε ἐρημώσας ἔχε
καὶ μὴ πέλαζε μητρὶ δυσθυμούμενη.
ἥδη γὰρ εἶδον ὅμμα νιν ταυρούμενην
τούσδε, ὡς τι δρασεῖσαν οὐδὲ παύσεται
χόλου, σάφ' οἴδα, πρὶν κατασκῆψαλ τίνα.
ἔχθρούς γε μέντοι, μὴ φίλους, δράσειέ τι.

90

95

ἅρτι μανθάνω I see it now, and Soph. *Ai.* 595, *τοῦμδν ἥθος ἅρτι παιδεύειν begin schooling me now*. οὐ στέργει is *inconstant to*, the proper meaning of *στέργειν* as in *Andr.* 470 *μίαν στέργετω πόσις εἰνάν*. The negative *οὐ* after *εἰ* is doubly justified (1) because the proposition assumed is not contingent, (2) because the negative is joined so closely with the verb as to form one idea with it. It remains to consider 87. The distinction between *δίκη fairness* and *κέρδος greed, selfishness*, is familiar to Greek tragedy, and especially to Euripides (*Herakl.* 2, fr. 758, Soph. *O. T.* 889). This distinction is here imported, by no means to the improvement of the sense, for the sake of the subtle contrast between fair or reasonable and greedy or unscrupulous self-love, just as the discrimination of the different species of *αἰδὼς* is thrust into *Hipp.* 385 foll. There is unfortunately no reason for suspecting that 87 is not the genuine work of the poet. It exhibits his weak side. (See the notes of Paley and Wecklein who construe *εἰ...πατήρ* with *οἱ...χάριν*.) *γυνώσκει* P., due to the mistake, which is attributed in the scholia to the actors, of treating 85 as one sentence, thus, *τις δ' οὐχὶ θυητῶν ἄρτι γυνώσκει σαφῶς*; The style of this mistake has an important bearing upon II, 228, and many other passages, as shewing the tendency, natural in uncritical reciters, to divide by *verses*, punctuating and interpreting accordingly.

89. εὖ γὰρ ἔσται. In form an expression of confidence, but in reality of apprehension. In commanding the children to go in the nurse recalls her fears (see 39). There is reason to think that *Ἴσται* is an error for *Ἴστω*: cp. Aesch. *Ag.* 216, *εὖ γὰρ εἴη*, where, as here, the speaker is resolving upon a dangerous step. I am not sure that there is an instance of *εὖ εἰναι*, except in petitions.

91. δυσθυμούμενη in her melancholy mood.

92, 3. τοῖσδε is the dative of the person in reference to whom a thing is done or happens, the so-called ‘commodi et incommodi.’ *I have seen her glare at the sight of them.* Wecklein compares the dative after *θυητῶθαι* and the like.

94. πρὸν κατασκῆψαλ τίνα till she strike down a victim. The acc. *τίνα* is unusual, but a transitive use, though with a different sense, occurs in Soph. *O. C.* 1011, *κατασκῆπτεν λιταῖς, to bow with prayers*, and has analogy in *ἐμπλιπτειν τίνα, ἐπιβουλεύειν τίνα*. As, however, such a construction can only be justified by treating the verb as having for this time a peculiarly active force, it is natural to supply the personal subject *αὐτῆν*, which has also the advantage of its prominence as the subject of the principal sentence, rather than *χόλον*. The explanation of the scholia *κεραυνῶσαι* is not far wide of the mark.

95. The voice of Medea is heard within.

ΜΗΔΕΙΑ.

ιώ,

δύστανος ἐγώ μελέα τε πόνων,

ιώ μοί μοι, πῶς ἀν· ὀλοίμαν;

TP. τόδ' ἔκεινο, φίλοι παῖδες· μήτηρ
κινεῖ κραδίαν, κινεῖ δὲ χόλον.
σπεύδετε θάσσον δάματος εἴσω
καὶ μὴ πελάσητ' ὅμματος ἐγγύς
μηδὲ προσέλθητ', ἀλλὰ φυλάσσεσθ'
ἄγριουν ἥθος στυγεράν τε φύσιν
φρενὸς αὐθάδους.

ἴτε νῦν χωρεῖθ' ὡς τάχος εἴσω.

δῆλον δ' ἀρχῆς ἔξαιρόμενον
νέφος οἰμωγῆς ὡς τάχ' ἀνάψει
μείζονι θυμῷ τί ποτ' ἐργάσεται
μεγαλόσπλαγχνος δυσκατάπαντος

100

105

99. Your mother's heart is bursting, is bursting with its bitterness, a poetical expansion of the simple κινεῖ χολήν in Ar. *Vesp.* 403; εἰπέ μοι τί μέλλομεν κινεῖ ἔκεινη τὴν χολήν; where κινεῖ is to set working, broach, a rare and perhaps slightly colloquial use distinct from the common κινεῖ, to provoke.

103. στυγερὸν sullen, (commonly στυγνήν), is the meaning suggested by the context, but elsewhere στυγερός is either abhorred, or miserable, and so Wecklein here, *Grauen erregend, unheimlich*; perhaps στυγνήν should be read.

106—8. The general meaning of these lines is clear. Medea's cry or shriek—the proper sense of οἰμωγή—is as the beginning of a cloud which will dart lightning when it increases. I think, against most recent commentators (Mr Paley, however, speaks doubtfully), that this can be obtained from the text as it stands. The grammatical construction is δῆλον δ' ὡς (Μήδεια) τάχ' ἀνάψει μείζονι θυμῷ νέφος ἔξαιρόμενον ἀρχῆς [τῆς] οἰμωγῆς. ἀρχῆς is grammatically in apposition to οἰμωγῆς, and practically a predicate. In such a case οἰμωγῆς would in prose have the

article. Converting the sentence into a form preserving the order, which is essential, we may translate closely, 'Tis plain that her cry is the beginning of a cloud which soon she will fire (make to lighten) with increase of wrath. If the usual assumption be true, that νέφος οἰμωγῆς must be taken together, I agree that the passage cannot be correct. But νέφος οἰμωγῆς is itself a curious expression, imperfectly paralleled by H. F. 1140, στεναγμῶν γάρ με περιβάλλει νέφος. Wecklein ἀρχῆς ξυναγειρόμενον: Prinz (from previous suggestions) δρυγῆς...οἰμωγῆς for ἀρχῆς...οἰμωγῆς. The second correction is possible, and is assisted by the scholion, ἀνὲ δὲ γράφηται ἀνάξει, οἷον ἐπίπολην, ἀνάξει τὰ τῆς δρυγῆς (?) οἷον ἀνω ἀξεῖ, εἰς ὕψος διατενεῖ, ὃ ἐστιν αἰξήσει τὸν θυμόν. The variant ἀνάξει is actually found in L, and recurs *Or. 609* (Wecklein). Elmsley made from it a reading ἀνάξει, but it is in the last degree improbable that the bold metaphor ἀνάψει is from an interpolator; on the other hand, ἀνάξει (*she will heighten*, see schol.) has sprung from the inclination to soften it.

109. μεγαλόσπλαγχνος high-spirited.

MH.

ψυχὴ δηχθεῖσα κακοῖσιν;

aiāi,

*ἐπαθον τλάμων ἐπαθον μεγάλων
ἀξίου ὁδυρμῶν ὡς κατάρατοι
παιδες δλοισθε στυγερᾶς ματρὸς
σὺν πατρὶ, καὶ πᾶς δόμος ἔρροι.*

TP.

ἰώ μοι μοι, ίώ τλήμων

*τι δέ σοι παιδες πατρὸς ἀμπλακίας
μετέχουσι; τι τούσδ' ἔχθεις; οἴμοι,
τέκνα, μή τι πάθηθ' ὡς ὑπεραλγῷ.
δεινὰ τυράννων λήματα καὶ πως
ὅληγ' ἀρχόμενοι, πολλὰ κρατοῦντες*

*χαλεπῶς ὄργας μεταβάλλουσιν.
τὸ γάρ εἰθίσθαι ζῆν ἐπ' ἵσοισιν
κρεῖσσον ἐμοὶ γοῦν ἐπὶ μὴ μεγάλοις*

μελανόπλαγχος Herwerden *exerc. crit.*
p. 133.

112. This abrupt imprecation seems to be called forth by the sight of the children as they pass through the house, having left the stage after 104. (Wecklein.)

115. *τλήμων cruel.* Cp. 865, so *τλημόνως, Iph. A. 1165.*

118. *ὑπεραλγῷ*, sc. *ὑπῶν*.

119 foll. *Strange are the tempers of princes, and because perhaps they are seldom overruled and oftenest have their way, their humours toss violently about.* For *χαλεπῶς μεταβάλλειν* cp. *Hipp. 204* μὴ *χαλεπῶς μετάβαλλε δέμας*, and for the neutral sense of *ὄργῃ Tro. 53* *ὄργαι τῆτοι*, and *Bacch. 997*, where the *παράνομος ὄργη* and *παράκοτον λῆμα* of *King Pentheus* are precisely in point. Several translations and editions render *χαλεπῶς ὄργας μεταβάλλουσιν* with difficulty (*are brought to*) *abandon their anger*, and I have not noticed any express statement of the view taken above, the passage being generally passed in silence. The context, as well as the citation given, shews that *μεταβάλλειν* has its ordinary sense, for it is the *equability* favoured by the

110

115

120

middle condition which is praised by way of contrast to the changeable humours of rank and luxury. Moreover *μετάβαλλειν* is not a synonym for *μεθίειν*. As to the connexion of these reflexions with the context, which has been made the subject of severe criticism (see e.g. Elmsley), it must be remembered that Medea herself was of royal blood (*τύραννος*) and was exhibiting in her rebellion against her fate exactly the want of equal temper which is attributed to that condition.

122. *For to have been trained to live on equal terms is better than to encounter the temptations of a society of great inequalities.* *εἰθίσθαι* is not superfluous; it is the absence of the discipline insensibly received from the society of equals which produces the self-indulgent caprice just reprobated. Hence the connecting *γάρ*.

123, 4. *Ἐπὶ μὴ μεγάλοις Th. Bertold, el μὴ μεγάλω MSS.* This very slight correction is accepted both by Prinz and Wecklein. The decisive reason in its favour is furnished by *τοῦνομα τῶν μετρίων νικῆ*, the word or name 'moderation' is better, which clearly implies that some term for comparison such as *τὰ μεγάλα (greatness)* has preceded. *Ἐπὶ μὴ*

όχυρώς εἴη καταγηράσκειν.

τῶν γὰρ μετρίων πρώτα μὲν εἰπεῖν

τούνομα νικᾶ, χρῆσθαι τε μακρῷ

λῷστα βροτοῦσιν τὰ δ' ὑπερβάλλοντ'

οὐδένα καιρὸν [δύναται θυητοῖς]

μείζους δ' ἄτας, ὅταν ὀργισθῇ

δαίμων οἴκοις, ἀπέδωκεν.

125

130

ΧΟΡΟΣ.

ἐκλυνον φωνάν, ἐκλυνον δὲ βοὰν

μεγίλοις, in a condition below greatness. Other difficulties of connexion are presented by the MSS text, but it is unnecessary to discuss them. *όχυρώς καταγηράσκειν* to live steadily on to old age. *όχυρώς* τ' MSS, but the corruption of the previous word accounts readily for the insertion of the copula.

128. *καιρὸν profit, good.* Cp. *Tro.* 744, τὸ δὲ ἔσθλὸν οὐκ ἐσ καιρὸν ἡλθέ σοι πατρός, *Andr.* 131, τὶ σοι καιρὸς ἀνυξμένα δέμας αικέλιον καταλείψεις δεσποτῶν ἀνάγκας; *Hes.* 479. *δύναται, imports, is equivalent to, "ισχεῖ, σθένει,"* says Elmsley, "ut alibi passim." The expression is notwithstanding, rare, prosaic, and ugly. Wecklein adduces Thuk. I. 141 τὴν γὰρ αὐτὴν δύναται δοῦλωσσα ἡ τε μεγίστη καὶ ἐλαχίστη δικαλωσσις ἀπὸ τῶν ὄμοιων πρὸ δίκης τοῦς πέλας ἐπιτασσομένη, which explains the word well, but not at all why the poet should have forced it into this uncouth connexion. Prinz says 'versus corruptus,' and without having any remedy I incline to agree. The fact that B gives *βροτοῖς* instead of *θυητοῖς* also suggests patching. It is perhaps worth while to point out that the words *δύναται θυητοῖς* are not necessary either to metre or sense. A verb (*ἔδωκε*) is easily supplied from the next clause, and the division of the lines thus, *ὑπερβάλλοντ' | ...ἄτας | ...δργισθῇ | ...ἀπέδωκεν*, gives the common monometer before the concluding paroemiac. It is possible, therefore, that *δύναται βροτοῖς* (*θυητοῖς*) is the re-

mains of an explanatory supplement trimmed into measure. Doubt is increased by a mysterious scholion, "Over-greatness (*ὑπερβολή*) is an infirmity in man and does not last, for because of the change of the original state, not even that original state is held in account" (*τῇ ἀρχαὶ μεταβολὴ οὐδὲ εἰ γεγνασί τῇ ἀρχῇ νομίζεται*). This is not a comment upon our text, and points to the word *ἀρχή* or *ἀρχαῖος*. οὐδὲν ἐπαρκεῖν δίναται Nauck.

129, 30. *ὅταν δργισθῇ δαίμων οἴκοις, when fortune is angered with the house,* that is, *with the increase of it.* I punctuate thus (and not *δαίμων, οἴκοις ἀπέδωκεν*) because I cannot find a clear example of *ἀποδούνατι τινι, to inflict retributively on a person.* Superfluity *μείζους ἄτας ἀπέδωκεν* pays the penalty of a worse ruin, because the greater the rise the higher the fall.

131. The Chorus now enters, a number of Corinthian women friendly to Medea, drawn to the house by her cries and anxious for news. Wecklein compares the similar *πάρδος* of the *Prometheus Vinctus*, where the Okeanid nymphs are drawn by the sound of the hammer riveting the bolts of Prometheus, and of the *Troades*.

131—138. Most recent texts give in 134 ἀλλὰ γεραιά for ἀλλ', ω γεραιά (Hermann), and in 135 γένοι for βοὰν (Elmsley), and distribute the lines thus, *βοὰν | ...δυστάνου | ...γεραιά | ...ἐκλυνον | ...δώματος | ...κέκραγται*. In the case of *βοὰν*

τᾶς δυστάνου Κολχίδος. οὐδέ πω
ἡπιος; ἀλλ', ὡ γεραιά, λέξον
ἐπ' ἀμφιπύλου γὰρ ἔσω μελάθρου βοῶν
ἔκλυσον, οὐδὲ συνήδομαι, ὡ γύναι,
ἄλγεσι δώματος εἰπέ, τί μοι- φίλα, κέκρανται;*
TP. οὐκ εἰσὶ δόμοι· φροῦδα τάδ' ἥδη.
τὸν μὲν γὰρ ἔχει λέκτρα τυράννων,

135

140

the ms variations (*βοῆν* B *μολών* E) make the reading doubtful, but do not favour *γύναι*, and the ms text, corrected in 138 (see below), admits of satisfactory metrical arrangement. The anapaests are continued to *λέξον*: the remainder, *ἐπ'...* *κέκρανται*, is a glyconic stanza of three similar lines (— — — — — — — —), preceded by an anacrusis (cp. 409), and terminated (cp. 419) with the supplementary — — — *γεράτος*, H. F. 447, 900.

133. οὐδέ πω ἥπιος; so E οὐδέ πω
ἡπιος r. The tone of the question, *not tame yet?* is significant, particularly as following the allusion to Medea's barbarous origin. With all their sympathy the Greek women think of her as a creature half-savage in her passions.

135. It is perhaps not certain whether *ἀμφιπύλου* is substantive or adjective. (i) A scholion explains *ἐπ' ἀμφιπύλου* by *ἐπὶ τοῦ πυλῶνος (οὐσία)*, *being at the doorway* of Medea's house. This is adopted by many, and by Wecklein with the peculiar and not probable refinement that he supposes the 'doorway' to be the several doorways of the members of the Chorus, standing at which they heard Medea's cries. But the existence of the substantive *ἀμφιπύλος* or *ἀμφιπύλον* is dubious, nor ought the participle (*οὐσία* or *ἔστισσα*) to be omitted. (ii) If *ἀμφιπύλου* be an adjective, *ἀμφιπύλον μελάθρον* is (Paley) the *αὐλὴ* or court of the house, with its two doors to the rooms and to the street. For *ἐπ'* various suggestions have been made, as *ἀπ'*, *ὑπ'*, *το'*. But may not *ἐπὶ* stand, with the rendering *in the direction of?* *For toward the double-gated court within*

I heard, literally inwards in the direction of the double-gated court.

136. οὐ συνήδομαι. *I rejoice not at.*
Cp. *Rhes.* 958, οὐ μῆτρ θανόντι γ' οὐδαμῶς
συνήδομαι. ὡ omitted by P and L.

138. εἰπέ E φίλα κέκρανται l, *ἐπει μοι*
φίλοιν κέκρανται; which last is adopted in all recent editions, the subject being supposed to be *δῶμα*, and the sense *since it has come to be (effectum est) dear to me.* The use assumed for *κραίνω* is, however, inadmissible. *κραίνω* signifies (1) *to govern, rule*, or (2) *to bring to pass*, followed in the latter sense by such words as *εὐχή, μοῖρα, συμφορά*. It is not even found with a predicative adjective (such as *φίλον* here) except in a half-intelligible fragment (*Eur. fr. 53, 9*) where *κραίνει* is a corruption for *κρίνει* or *διακρίνει*. These objections are fortified by the rhythm, which requires a dactyl in the place of *ἐπει*. The text gives *κέκρανται* a proper sense—*Tell me pray, friend, what has come to pass?* and accounts for the variants. The corruption or rather false correction *ἐπει...φίλοιν* springs from failure to recognize the vocative *φίλα*, a natural consequence of the want of punctuation (cp. 181). For *μοι* B gives *μ* followed by a blank, *δ* and *l μῆτρ*. Perhaps *δῆ*?

139. φροῦδα τάδ' ἥδη *there is no more such a thing as house or family here.*

140. τὸν Musgrave δ MSS, after the analogy of the following clause *ἢ δ' ἐν θαλάσσαις*. The error has drawn after it the alteration of *λέκτρα* to *δῶμα* (S). *ἴκα, detain, keep away.*

ἢ δ' ἐν θαλάμοις τήκει βιοτὴν
δέσποινα, φίλων οὐδενὸς οὐδὲν
παραθαλπομένη φρένα μύθοις.

MH.

αἰσι,
διά μου κεφαλᾶς φλὸς οὐρανία
βαίη· τί δέ μοι ζῆν ἔτι κέρδος;
φεύ φεύ· θανάτῳ καταλυσαίμαν
βιοτὰν στυγερὰν προλιποῦσα.

145

XO.

ἄιες, ὡ Ζεῦ καὶ γὰ καὶ φῶς,

στρ.

141. *θάλαμοι*, the *bower*, inner apartments, properly belonging to the women and children. See L. and Sc. s. v. and *Dict. Ant.* s. v. *Domus*, and for examples *Ion* 475 τέκνων οἰς ἀν λάμπωσιν ἐν θαλάμοις ἥβαι, and *Kyk.* 57, where it is attributed humorously to the ewes and lambs. This use is very strictly observed by the tragedians, the sole variation apparently being the metaphorical phrase *θάλαμοι γῆς*. L. and Sc. give a more general sense to *Ion* 486 (but see the passage), and, by a slip, to Soph. *Ant.* 947, where *τυμβηρῆς θάλαμος* is of course not the 'ark' of Danae but the subterranean chamber where she gave birth to her child. In the other very numerous cases either *θάλαμος* is the abode of a female or a point depends on the unusual application of the word; thus in *Phoen.* 1541 the blind and helpless Oedipus is brought *σκοτίων ἐκ θαλάμων*; and in a very curious passage *frag. 287*, 8 the rich childless man, whose wealth stands to him for wife and family, is said θλοβον διολγειν θάλαμον ηδιστον χερι. *βιοτὴν* or *βίοτον*. *βιοτὰν* MSS *τήκει* Ε *τάκει* r. The metaphor *τήκειν βιοτὴν* is less difficult to accept than *τήκειν χρόνον* (see on 25), for *βιοτὴ* is not like *χρόνος* purely immaterial, as the use of it for *substance, means* clearly proves. Even *τήκειν βιοτὴν* is *dwindling away*, will appear a strong expression after an examination of the regular use of *τήκειν*.

142. Constr. οὐδὲν παραθ. φρ. μνθ.

οὐδενὸς φιλ., nor does her chill heart take heat at all from any friendly words. The compound *παραθάλπειν* is formed on the analogy of *παρανεῖν*, *παραμυθεῖσθαι* and other terms of exhortation and encouragement. For the metaphorical *θάλπειν* 'to rouse, inspirit,' see Soph. *El.* 887, ἐς τὸ μαι βλέψασσα θάλπει τῷδε ἀνηκέστῳ πυρί; what fires thee with this fever of hope? The word was strong, being used of poison, agony, passion, madness (see *Lex.*). Nauck, *παραθελγόμενη*.

146. *Oh that I might die, might end and quit my miserable life.* Both phrases, *καταλένειν βίον* and *προλείπειν βίον*, were common; the first is even prosaic, and from the second comes the elliptic *προλείπω I sink, faint* (*Hek.* 438). There are two other translations, (1) κ. θ.= 'may I find rest in death' (cp. *κατάλυσις*, deverticulum), and (2) κ. β. θ.= 'may I release myself from life by death.' But *καταλένειν*, from its great frequency and variety of use, was completely generalized, meaning simply 'to end, finish.'

148. ὁ Ζεῦ. The adjuration is merely a parenthetical expression of horror, *ἄιες* being addressed to the other members of the Chorus. So Elmsley, and so long before him Didymos, τὸ διεις δ Δίδυμος ὡς πρὸς τὸν χοροῦ φησι λέγεσθαι, ηκούσατε, καὶ οὐ πρὸς τὸν Δία. ἐν ηθει οὖν (read ἐν πθει οὖν=ἐν παρενθέσει) τὸ Ζεῦ καὶ γὰ καὶ φῶς. With ἐν ηθει the note has been constantly printed and cited, but not, I observe, translated. The same

Λαχάν οῖαν ἀ δύστανος
μέλπει νύμφα;
τίς σοὶ ποτε τᾶς ἀπλάτου
κοίτας ἔρος, ὡς ματαία;
σπεύσει θανάτου τελευτά·
μηδὲν τόδε λίστου.
εἰ δὲ σὸς πόσις
καινὰ λέχη σεβίζει,
κοινὸν τόδε· μὴ χαράσσουν.*

150

155

contraction in the same corrupt form occurs in the scholion on the parenthetic line 500, *ταῦτα ἐν ἥθει (i.e. πθεὶ) προενεκτέον, to be pronounced in parenthesis.* Cp. *Or.* 1495, ἀ ὅ ἐκ θαλάμων ἐγένετο ... φαρτος—ὡς Ζεῦ καὶ γῆ καὶ φῶς—ἥτοι φαρμακοισιν ἡ κ.τ.λ. Hipp. 672, ἐπύχομεν δίκας, τῷ γῇ καὶ φῶς. So also in prose αὐτὸς ὡς οἶμαι θαυμάσιος στρατιώτης, ὡς Ζεῦ. Dem. *F. L.* 375, and in Latin *chartis doctis*—*Juppiter et laboriosis*, Catull. 1. 7.

149. Here and in the numerous other places where *λαχά* with a short vowel is found, Dindorf and many editors give *άχα*, e.g. 204. But the alteration is unsatisfactory in such a case as *Hipp.* 585 *λαχάν μὲν κλύω* corresponding to 579 *σὺ παρὰ κλῆθρα σοι* and it is curious that *άχα*, with the help of which *λαχά* is to be expelled, has no independent authority in tragedy at all. Moreover it does not always give a good sense; even here *sound* is less appropriate than *shriek*. The existence of *λαχέω* or *λακχέω* is no valid argument against *λαχέω* of which verb there is a clear example retained by Dindorf, *El.* 707. There is therefore no ground for the alteration; the anti-strophic verse 174 does not correspond syllabically, but neither does 173 to 148. Such correspondence is not to be expected in anapæsts.

150. *νύμφα wife.* So Andromache oppressed by her rival Hermione is *ταντάλινα νύμφα*, *Andr.* 140. *μελπε*, extremely rare in a non-literal sense, in the

Tragedians twice only (cp. *Andr.* 1037), and in both places of the lament ‘sung’ by a wife over a desolate home. In this word and in *νύμφα* there is a touch of compassionate irony, cp. *Tro.* 339, with *ibid.* 407: *Kassandra. μέλπει' ἐμὸν γάμον*—Chorus. *μέλπεις ἀ μέλπουσ'* οὐ σαφῆ δεῖξεις τῶς.

151—154. *τὰς ἀπλάτου κοίτας* that awful(unapproachable)/lying-place, i.e. the bed of death. The correction and explanation of the passage is due to Elmsley and Weil. The MSS give in 151, *τίς Λδ^θ; τι r; ἀπλάτου ΒΕα; ἀπλήστου Sa^θ*; in 152 *τελευτάν*, treating 151—3 as a single sentence. With the reading *ἀπλήστου* no fair explanation has been given of the article *τὰς*, nor can *τελευτάν* stand with a natural construction. On the other hand the fusion of two short sentences into one is the commonest of errors, and the introduction of *ἀπλήστου insatiate* can be explained by an obvious mistake as to the meaning of *κοίτη*. Elmsley adds examples illustrating the change. *μηδὲν*. Paley points out the resemblance to Aesch. *Ag.* 1462, *μηδὲν θανάτου ποίην ἐπεύχου τοῖσδε βαρυνθεῖς*. It is probably a reminiscence.

157. *κοινὸν τόδε μὴ χαράσσουν* the case is common; be not wounded. *κείνω τόδε μὴ χαράσσουν* MSS; ‘versus vix sanus’ Prinz. The accusative *τόδε* is barely defensible in point of grammar, but a difficulty greater still is the presence and position of *κείνω*. The Chorus are in no way anxious to extenuate the of-

Ζεύς σοι τάδε συνδικήσει. μὴ λίαν
τάκου δυρομένα σὸν εύνάταν. 153 μετάθεση παραπλανασμός

MH. ὡ μεγάλα Θέμι καὶ πότνι 'Αρτεμι†
λεύδσσεθ' ἀ πάσχω, μεγάλοις ὄρκοις
ἐνδησαμένα τὸν κατάρατον
πόσιν, ὃν ποτ' ἐγὼ νύμφαν τ' ἐσίδοιμ'
αὐτοῖς μελάθροις διακναιομένους, 154 παραπλανασμός
οἵ γ' ἐμὲ πρόσθεν τολμῶσ' ἀδικεῖν.
160
ὡ πάτερ, ὡ πόλις, ὡν ἀπενάσθην
αἰσχρώς τὸν ἐμὸν κτείνασα κάσιν.

TP. κλὺεθ' οἴα λέγει κάπιβοάται
Θέμιν εὐκταίαν Ζῆνά θ', δις ὄρκων
θνητοῖς ταμίας νενόμισται. 170
οὐκ ἔστιν ὅπως ἐν τινὶ μικρῷ

fence of Jason, which they everywhere reprobate strongly; what do they mean by bidding Medea with such emphasis 'not to be angry *with him*', and upon whom would they have her throw the blame? It will be observed that the error again depends upon punctuation.

159. εὐνέταν Tyrwhitt εὐνέταν mss. The correction, drawn from the anti-strophe, is confirmed by the fact that, unless I am mistaken, Euripides often closes glyconic strophae, such as the present, with the rhythm —— (see *Hipp.* 140, *Ion* 1060, *H. F.* 898) but never with ~~~~, which is nevertheless not unfrequent in strophae of trochaic, iambic, or cretic rhythm (as *Phoen.* 249 with 260). *Phoen.* 1306 cited by Elmsley is not glyconic. Elmsley thought εὐνήτης as improbable as *ἰκήτης* but the obvious answer is that *ἰκ-*έτης, *γαμ-*έτης, *εὐεργ-*έτης, etc. are from consonantal stems or stems in -o-: εὐνήτης is regularly formed from the stem εἴνα-, the common form εὐέτης being irregular.

160. As the *τροφὸς* (169) expressly calls attention to the invocation of Ζεὺς and Θέμις, and the invocation of Artemis is in itself not suitable to the occasion, it is almost certain that 160 has been

corrupted by repetition of words or otherwise. No correction with any claim to certainty has been proposed; ὡ μεγάλε Ζεῦ καὶ Θέμι πότνια is adopted by Prinz from Weil. ὡ μεγάλα Θέμι καὶ πάτερ 'Ορκοί is in some respects more faithful.

164. αὐτοῖς μελάθροις, 'them and their house together.' Cp. *Hipp.* 1340, etc.

165. Yea, for they wrong me unprovoked and care not. ἀδικεῖν πρόσθεν η ἀδικεῖσθαι 'to be the aggressor;' cp. Hom. II. III. 299, ὀππότεροι πρότεροι ὑπὲρ δρκια πηγήσιαν ὠδέ σφ ἐγκέφαλος χαυδᾶς δέοις ὡς δέοις (Hermann); for τολμᾶν, see L. and Sc. s. v. II., especially El. 277, τολμῶν ὑπ' ἐχθρῶν οἵ ἐτολμήθη πάτηρ, 'doing to my father's foes as cruelly as they did to him.'

166. δπενάσθην, δποναλω; G: Curtius (*El. Gr. Etym.* p. 294), suggests that νασ- is the true stem, ναλω being thus for νασ-yw, and meaning properly *to go out and in* and so to frequent, inhabit; cp. νόστος, νίσσομαι, for νεσ-γομαι.

169. εὐκταία, who hears and sanctions vows or imprecations (εὐκτρ).

171. Surely 'tis no light blow where-in my lady will discharge her wrath. Durch mässigen Schlag sich entladen

δέσποινα χόλον καταπαύσει.

XO. πῶς ἀν̄ ἐσ̄ σῆψιν τὰν ἀμετέραν
 ἔλθοι μύθων τ' αὐδαθέντων *καὶ λῆμα φρενῶν μεθείη;*
 δέξαιτ' ὅμφαν, *μητὸι τό γ' ἐμὸν πρόθυμον*
 εἰ πως βαρύθυμον ὄργαν
 καὶ λῆμα φρενῶν μεθείη;
 μητὸι τό γ' ἐμὸν πρόθυμον
 φίλοισιν ἀπέστω. *ἀλλὰ βάσα νιν*
 δεῦρο πόρευσον οἴκων
 ἔξω, φίλα, εἰ τάδ' αὐδᾶ.*
 σπεῦσον πρὶν τι κακώσαι τοὺς εῖσω †
 πένθος γάρ μεγάλως τόδ' ὄρμάται.

Hartung. *καταπαύει*, properly 'to end'; cp. the similar construction of *τελευτῶν*, e.g. *Bacch.* 908, *Ἐλπίδες αἱ μὲν τελευτῶσιν* ἐν δλβῳ. *σμικρῷ s*; perhaps *ἐν τῷ σμικρῷ?*

175. *δέξαιτο hearken to, accept.* Cp. *Hipp.* 89, ἀρ̄ δν τι μον δέξαιο βουλεύσαντος εὐ, *ibid.* 697, and Soph. *Phil.* 1321, οὐτε σύμβουλος δέχεται. This sense is quite different from *δέχεσθαι to catch*, either of sound as in *Rhes.* 294 πρὶν δὴ δι' ὄτων γῆραν οὐχ Ἐλληνικὴν δέκάμεσθα, *Bacch.* 1086, *El.* 110, or of sense as in *Æsch. Ag.* 1060. The *Lexicon* does not mark the distinction.

176. *βαρύθυμον dangerous*, cp. 38, the first part of the compound only being significant. *ὄργαν καὶ λῆμα mood and spirit*, cp. 119, 121. *λῆμα* is in use closely similar to *spirit*, and like it is occasionally used for courage, as *ἄγαμαι λήματος*, *Rhes.* 245; otherwise it has scarcely either a good or a bad sense; even in Soph. *O. C.* 877 ὅσον λῆμ' ἔχων ἀφίκον blame is conveyed rather by *ὅσον* than by *λῆμα*, 'How high a temper, etc.' *φρενῶν gen. after μεθείη, put away from her heart.*

182. The MSS give *φίλα καὶ τάδ' αὐδᾶ* which Elmsley rightly declines to interpret, rejecting the explanations (1) and give her this friendly message, *Haste*, etc.

ἀντ.

175

180

(the position of *καὶ* is alone fatal to this), and (2) *Tell her that we also are friendly*, which if it were appropriate could not reasonably be expressed by the words. For the neuter *τάδε = ἥμᾶς* the only plea is from *Æsch. Pers.* i, *τάδε μὲν Περσῶν τῶν οἰχομένων Ἐλλάδ' ἐσ̄ αλαν Πιστὰ καλεῖται*, where in all probability *Πιστὰ* is a translation or imitation of a technical phrase. See the commentaries *ad loc.* Moreover if *καὶ τάδε* signifies *we too*, who is the other person whom this *too* implies? The interchange of *καὶ* and *εἰ* is not unfrequent; and *φίλα, εἰ τάδ' αὐδᾶ* would be peculiarly liable to corruption, both from the comparative rarity of the shortened *ā* (for which see *El.* 859 θὲς ἐς χόρον, ὃ φίλα, ἔχων), and from the probable mistake of *φίλα* voc. fem. sing. for *φίλα* neut. plur., which would lead to the MSS reading as a necessary metrical emendation; see note on 137.

εἰ τάδ' αὐδᾶ since thus she speaks, i.e. in language so alarming; see next line.

183. *σπεῦσαι ξα.* The metre does not correspond to the strophe. *σπεῦσον δέ τι πρὶν κακῶσαι* Dindorf. *σπεῦσασ* τι πρὶν κακῶσαι, Schoene, Wecklein *σπεῦσον δέ πρὶν η κακῶσαι* Elmsley. None of these is quite satisfactory.

184. For now her grief is moving

TP. δράσω τάδ' ἀτάρ φόβος εἰ πείσω·
[δέσποιναν ἐμήν]

185

μόχθου δὲ χάριν τήνδ' ἐπιδώσω.
καίτοι τοκάδος δέργυμα λεατήης
ἀποταυροῦται δμωσίν, ὅταν τις
μῦθον προφέρων πέλας ὄρμηθῇ.
σκαιοὺς δὲ λέγων κούδεν τι σοφοὺς ·
τοὺς πρόσθε βροτοὺς οὐκ ἀν ἀμάρτοις,
οἵτινες ὑμνοῦς ἐπὶ μὲν θαλαις ^{μεγάλην πλεύνη}
ἐπὶ τ' εἰλαπίναις καὶ παρὰ δείπνοις
ηὔροντο βίου τερπνὰς ἀκοάς·

Ὀμωσ, μωσ (slave)
μαν)

190

violently, and therefore threatens speedy mischief.

φόβος (*κοτίν*) at 'I have fears whether'; *Herakl.* 791, φόβος γὰρ εἰ μοι γῶσιν οὐς ἔγω θέλω. Wecklein adds that *εἰ* after *to fear*, expressing only the uncertain question whether the event will happen or no, may be used whether the event is desired (as here) or deprecated, and for the second meaning cites *Andr.* 61, Soph. *Trach.* 176.

185. Superfluous and flat. Cp. 941 οὐκ οὖδ' ἀν εἰ πειρᾶσθαι δὲ χρή. It is an explanatory insertion, like 12, 778, 782, 943, etc.

187. ἀποταυροῦται δέργυμα she gives them for answer or meets them with the fierce look; ἀπο- here=re-; δέργυμα cognate accusative to *ταυρῶνται*, cp. 92.

189. μῦθον προφέρων proffering speech, making as though to address her.

190. One may soothly say past times were rude and their art no art: for σοφία, art, culture, see 829, 844; σκαιός is regularly opposed to σοφός in this sense, e.g. 298. It must be remembered how large a part of the Athenian education consisted of music and poetry. The use of the second person here for an indefinite may be compared with that of the Latin second person subjunctive; see Munro on *Lucr.* I. 327.

192. ἐπὶ θαλαις, this and the subsequent phrases qualify ὑμνοῦς.

194. βίον τερπνὰς ἀκοάς luxurious delights for the ear. It is characteristic of Euripides to use *βίος* and *βίορος* not only in the common sense of *means*, *substance*, but specially for *ample means*, *comfort*, *luxury*, *ease*. See fr. 662, where οὐκ ἔχειν *βίον* is opposed to πλούσιαν ἀροῦν πλάκα: *Ion* 326, έχεις δὲ *βίορον*; εἴ γὰρ ισκησαι πέλποις. (This is a particularly good example, as *βίορος* is sharply contrasted with mere *τροφὴ support of life*; observe *ibid.* 322): *Supp.* 450, πλούτος καὶ *βίος*: fr. 198, εὐτυχῶν καὶ *βίον* κεκτημένος: fr. 200, οὗτοι σαρκὸς εἰς εὐέξιαν ἀσκοῦσι *βίορον* who study ease for *fleshy comfort* (here the sense is extended from the wealth to the comfort produced by it): *Hipp.* 261, *βίον* ἀτρεκεῖς ἐπιτηδεύσεις, the over-careful pursuit of ease (see the context): fr. 522, the memory of good children is to their parents ἀνάθημα *βίον* a store of comfort. (Cp. *Ion* 485 foll.): *Hipp.* 383, pleasure seduces us from virtue, εἰσὶ δὲ θόρωι πολλαὶ *βίον* and many are the delights of ease. This usage explains the present passage—translate literally *delightful sounds of wealth*; the genitive has the force of an adjective, cp. 140. So *Hel.* 755, *βίον* γὰρ ἀλλως δέλεαρ ηὔρεθη τόδε they (the promises of fortune-tellers) are a bait of ease vainly invented κούδεις ἐπλούτηρος' ἐμπύροισιν ἀργὸς ὡς: *Supp.* 882, πρὸς ήδουντο μουσῶν τραπέσθαι, πρὸς τὸ μαλθα-

Αλτών ησία
στυγίους δὲ βροτῶν οὐδεὶς λύπας
ηὔρετο μούσῃ καὶ πολυχόρδοις
φόδαις παύειν, ἐξ ὧν θάνατοι
δειναῖ τε τύχαι σφάλλουσι δόμους.
καίτοι τάδε μὲν κέρδος ἀκεῖσθαι
μολπαῖσι βροτούς ἵνα δὲ εὑδειπνοι
δαῖτες, τί μάτην τείνουσι βοήν;
τὸ παρὸν γάρ ἔχει τέρψιν ἀφ' αὐτοῦ
δαιτὸς πλήρωμα βροτοῖσιν.

200

ΧΟ.
ιαχὰν διον πολύστονον γόων,
λυγυρὰ δὲ ἄχεα μογερὰ βοῇ
τὸν ἐν λέχει προδόταν κακόνυμφον.

205

195

κὸν *βλοῦ* the soft path of luxury: fr. 196, ἀνήρ εὐ *βλοῦ* κεκτημένος...μολπαῖσι δὲ ήσθεις (the last two passages illustrate also the connection of *βλοῦ* with 'music'). We can hardly separate three less clear cases, 254, where see note, *Alk.* 347, 'I will have no more music,' says Admetos, σὺ γάρ μοι τέρψιν ἔξειλον *βλοῦ*, hast taken the pleasure out of luxury, and *Kyk.* 522, Βάρχιος...μέγιστος ἀνθρώπωσιν εἰς τέρψιν *βλοῦ*. Hartung gives *und das Leben gewürzt mit Klängen der Lust*, but this and similar renderings do not explain the construction of *βλοῦ*, and make the word superfluous. Nauck had reason, therefore, for suspecting corruption: but the above explanation removes the difficulty.

Something of the same sense is found in Sophokles, *El.* 362, σοὶ δὲ πλούσια τράπεζα κείσθω καὶ περιρρετῷ *βλοῦ*, and especially *ibid.* 392, 3 where the point lies in this association of the word; Elektra threatens to fly from the house (391, where ἔκφεγ্যω is to be understood literally); Chrysothemis. "And you do not think of the comforts you have here?" (*βλοῦ τοῦ παρόντος*). Elektra. "Truly, fine is my comfort." (καλὸς γάρ οὐμός *βλοῦ*).

198. **τύχαι**, strokes (such as madness and disease), the proper meaning of the word, but perhaps confined to poetry. Cp. *H.F.* 1393, μιὰ πληγέντες θλιστοί

τύχη: Soph. *El.* 48, ἀναγκαῖα τύχη the stroke of doom: Eur. *Hipp.* 673, πᾶ ποτ' ἔξαλνέω τύχας; escape the blow.

201. τί μάτην τείνουσι βοήν; why do they tune an idle note? *τείνω* in the technical sense of *τόνος*, pitch. Wecklein compares *Esch. Pers.* 574, τείνε δὲ δυσβάνκτον βοᾶτων τάλαων αὐδάν, where however *sustain*, *prolong*, is perhaps a better rendering.

204. When the nurse has left the stage the voice of Medea is heard replying to her supposed expostulations with continued laments, to which the chorus refer in 205, 6. After a time the sounds subside, Medea as the sequel shows having yielded. During the short song which follows she is preparing to leave the house.

205. Constr. *βοῇ ἄχεα τὸν προδόταν*, *ἄχεα* being an accusative quasi-cognate or "of the inner object" to *βοῇ*. It is to be observed however that in the illustrations usually cited (*Tro.* 335 βοᾶτε τὸν ὑμέναιον νύμφαν, *Or.* 1383, στένω σε μέλος, *Iph. A.* 1468, ἐπευφημήσατε παιάνα "Ἄρτεμι, etc.) the first accusative is a word signifying voice or speech of some kind, and therefore more truly 'cognate' than *ἄχεα*. In the absence of certainty as to the metre, correction, even if required, must be too uncertain to satisfy.

206. τὸν...κακόνυμφον, repeating the

θεοκλυτεῖ δ' ἄδικα παθοῦσα
τὰν Ζηνὸς ὀρκλαν Θέμιν,
ἄ νιν ἔβασεν
‘Ἐλλάδ’ ἐς ἀντίπορον
δὶ’ ἀλλα μύχιον ἐφ’ ἀλμυρὰν
πόντου κλῆδ’ ἀπέραντον.

210

MH. Κορίνθιαι γυναῖκες, ἔξηλθον δόμων,
μή μοὶ τι μέμφησθ’ οἶδα γὰρ πολλοὺς βροτῶν

215

words of Medea, δ...κακόνυμφος or ὡ...κακόνυμφε, cp. Hipp. 589, Phœdra (over-hearing Hippolytus) καὶ μὴν σαφῶς γε τὴν κακῶν προμητρίαν...ἔξανδρ.

ἐν λέχαι τροδέταν, traitor to her bed, literally 'in the matter of it.'

209. θίβασεν, through her reliance upon the promises of Jason for which the sanction of Themis was invoked.

212. κλῆδ’ ἀπέραντον, the Hellespont, opening into the Propontis (ἀλλα μύχιος cp. Aesch. Pers. 875): but 'boundless key' is a strange expression, much more so than Ἐλλήσποντος ἀπέλρων, which is cited for it. I believe the correction ἀπέραντον to be right. μύχιον Lenting μύχιον MSS.

214, 215. Medea coming at length from the house begs not to be thought discourteous or mistrustful for her reluctance to meet her visitors, who for anything that appears are little known to her. Her shrinking, she explains, has been due not to an unamiable reserve but to want of nerve, the effect of her grief.

215. For I know that many show a distant behaviour (to others), either judging at a glance, or without acquaintance; and some by mere indolence gain the ill name of carelessness; for there is no justice in men's eyes, if, unprovoked, they hate at sight one whose heart they have not truly learnt. I am sorry to add a third interpretation of the already disputed words τοὺς...θύραλοις, which are obscure from their idiomatic brevity. The alternatives are (1) to make ἀπ' δημάτων

and ἐν θύραλοις depend upon οἶδα, 'I know some cases of such behaviour from my own observation, others I have heard of elsewhere' (lit. 'among strangers'). (2) to take these words, as I do, with σεμνοὺς γεγάντας, but render *some in retirement* (lit. 'away from men's eyes'), *some in public*. Both are open to the fatal objection, that the distinction introduced by τοὺς μὲν...θύραλοις is not so much over-subtle (in which case it might pass for Euripidean) as utterly pointless. Both leave unexplained the connexion of 219 with what precedes, and ignore the correspondence between δημάτων and δθαλατοῖς. Moreover the first interpretation is scarcely consistent with the order and rhythm of the sentence. Nor does the second seem satisfactory, if considered carefully. For (i) ἀπ' δημάτων 'away from eyes,' used without sense of motion, and without reference to any eyes in particular, requires either authority or analogy; (ii) ἐν θύραλοις, 'among strangers,' is, for Attic poetry, equally doubtful; and this difficulty affects both explanations. The preposition ἐν in a local sense followed by a word not properly local in sense, is hardly Attic. On the other hand σεμνὸς γενέσθαι, or σεμνίνεσθαι ἐν τῷ, for 'to behave σεμνῶς towards a person' (lit. 'in the case of him') might be illustrated *ad libitum*, e.g. Soph. Ai. 1092, μὴ...αὐτὸς ἐν θανοῦσιν ὑβριστὴς γένη, *ibid.* 1315, εἰναὶ ἐν ἐμοὶ θρασύς, *id. Ant.* 661, ἀνὴρ χρηστὸς ἐν τοῖς οἰκεῖοισιν. I translate therefore literally 'some at sight some in the case of strangers.' For the

σεμνοὺς γεγώτας, τοὺς μὲν ὄμμάτων ἀπό,
 τοὺς δὲ ἐν θυραιοῖς. οἱ δὲ ἀφ' ησύχου ποδὸς
 δύσκλειαν ἐκτήσαντο καὶ ράθυμίαν.
 δίκη γάρ οὐκ ἔνεστιν ὀφθαλμοῖς βροτῶν,
 ὅστις πρὸν ἀνδρὸς σπλάγχνου ἐκμαθεῖν σαφῶς 220
 στυγεῖ δεδορκώς, οὐδὲν ἡδικημένος.
 χρὴ δὲ ξένον μὲν κάρτα προσχωρεῖν πόλει·
 οὐδὲ ἀστὸν ἥνεσ' ὅστις αὐθάδης γεγὼς
 πικρὸς πολίταις ἐστὶν ἀμαθίας ὑπο.

sense given to ἀπ' ὄμμάτων, there is the precise analogy of ἀπὸ χειρὸς, ἀπὸ γλώσσης, ἀπὸ στόματος, see L. and Sc. s v. ἀπό; and Soph. O. C. 15, πύργοι, ὡς ἀπ' ὄμμάτων, πρόσω distant to judge at sight, supports my rendering rather than the construction ἀλλὰ ἀπ' ὄμμάτων, for which it is commonly cited. Further, the whole passage so understood has a simple connexion, and the ὀφθαλμοὶ of 219 refers, as seems natural, to the ὄμματα of 216. For σεμνὸς see Hipp. 93, where it is opposed to εὐπροσήγορος, and the fine, but untranslateable, play on the word Iph. A. 996, μενέω καὶ' οἰκους' σεμνὰ γάρ σεμνίνεται her bashfulness is to be respected. ήσυχος inactive, as in Iph. T. 1434. ράθυμία=the name of ράθυμος, cp. 297 and Soph. Ant. 924 τὴν δυστέβειαν εὐσέβους' ἐκτησάμην.

[Wecklein's second edition adopts and brings to my attention the view of R. Meister (*N. Jahrb. f. Philol.* 117 p. 587). Writing τοὺς ἐν θυραιοῖς for τοὺς δὲ ἐν θυραιοῖς he interprets thus, 'I know that many have come to be thought proud, some—those, namely, who go abroad—being judged so by the eye, while others by staying at home etc....For men are disposed to judge hastily.' This is in some respects my own view, and in some preferable to it, but the senses given to βροτῶν ὅστις, ἐν θυραιοῖς, and particularly σεμνὸς γεγώτας suggest scruple, and I have therefore let my note stand.]

222. προσχωρεῖν πόλει, comply with their society, be as a native. See L. and

Sc. s. v. προσχωρεῖν. πόλις, the aggregate of the πόλιται, or rather collective sentiment. Cp. Aesch. Supp. 271, μακρὰν γε μὲν δὴ βῆσσον οὐ στέργει πόλις (addressed to ξένοι, like Medea).

223. αὐθάδης γεγὼς, in his selfishness offends his fellows from want of feeling. The words ἀμαθία, ἀμαθής are extremely important for the comprehension, not only of Euripides, but of the moral sentiments and moral terms of his generation. ἀμαθία signifies the absence of training or discipline and the condition which this absence produces. But in the Athenian conception this condition is one of deficiency not, as we should expect, in intellectual power, but in moral feeling. Thus it is the indecency of the savage, Andr. 170, the savage cruelty of human sacrifices, Iph. T. 386, savage indifference to Hellenic interests, Tro. 972, the savageness of self-mutilation Phoen. 764, intractability, rebellious perversity, H. F. 1254, Tro. 965, etc. But more particularly it is the want of feeling for others, in all shades from cruelty down to rudeness; it is the ἀμαθής who ill-treats his offspring, H. F. 347, Ion 916 (δὲ δ' ἔμοις γενέτας—καὶ σὸς γ', ἀμαθής—οἰωνοῖς ἔρρει, says Kreusa reproachfully to Apollo, My offspring—yea and thine, unfeeling one—where ἀμαθής is wrongly translated or corrected) or his parents, Or. 417; ἀμαθία in a friend is the opposite of ἀπερή, kindness, fr. 163; ἀμαθής δνείδος is unfeeling (indelicate) reproach, Iph. A. 999, ἀμαθής φρόνημα, unfeeling

225

έμοι δ' ἀελπτον πρᾶγμα προσπεσδν τόδε
ψυχὴν διέφθαρκ· οἰχομαι δὲ καὶ βλου
χάριν μεθέσα κατθανεῖν χρήζω, φίλαι.
ἐν φῷ γὰρ ἦν μοι πάντα γυνώσκειν καλῶς,
κάκιστος ἀνδρῶν ἐκβέβηχ' οὐμὸς πόσις.
πάντων δ' ὅσ' ἔστ' ἔμψυχα καὶ γνώμην ἔχει
γυναικές ἐσμεν ἀθλιώτατον φυτόν·
ἀς πρώτα μὲν δεῖ χρημάτων ὑπερβολῆ
πόσιν πρίασθαι δεσπότην τε σώματος
λαβεῖν λαβεῖν γὰρ οὐ, τόδ' ἀλγιον κακόν*

230

pride, Herakl. 459. Nearest to the present passage is *Phoen.* 396, the exile must bear *τὰς τῶν κρατούντων ἀμάθας*. See also the curious remarks in *Ion* 369 foll. on the *ἀμάθα* or *indelicacy* of pressing an unwilling oracle. *Discretion, ill-breeding* are near translations here, but not strong enough. The purely intellectual sense, *ignorance*, is rare, but occurs *Supp.* 421.

228. *For one, whom to judge aright, was everything to me, my husband, has proved, etc.* I retain the reading of all the MSS *γιγνώσκειν*, but offer a new interpretation; for the sense of *γιγνώσκειν καλῶς, to judge rightly*, see *fr.* 743, 724; for *ἐν* see notes on 206 and 215 and for *πάντ' εἶναι, to be all-important*, the similar phrases, *πάντ' ἔχειν* (569 ὡστ' ὀρθουμένης εἴνης γυναῖκες πάντ' ἔχειν νομίζετε) *πάντα γιγνεσθαι* (L. and Sc. s. v. *παντριῶς*), and the note on 1369 where *πάντ' εἶναι* itself recurs in a very similar context. The thought is expanded in 230 foll. The curious scholion which has suggested the alteration *γιγνώσκειν* or *γιγνώσκω* is itself corrupt—*κάκιστος ἀνδρῶν·* *ἐν φῷ* *ἦν μοι πάντα κάκιστος ἀνδρῶν ἐκβέβηκεν* *οἱ δὲ* *ὑποκρίται οὐ συμπεριφερόμενοι τῷ τρόπῳ* (*not following the sense*) *λέγουσι* ‘*γινώσκειν καλῶς.*’ It should be *λέγουσι* ‘*γινώσκειν καλῶς;*’ the actors, not seeing that two lines formed one sentence, altered *γιγνώσκειν* to *γιγνώσκεις* to make 228 complete in itself, making the construction to be *γιγνώσκεις καλῶς* *ἐν φῷ*

ἢ μοι πάντα. Why should they have changed *γιγνώσκειν* or *γιγνώσκω*, if they had it, to *γιγνώσκειν*?

230. *γνώμην ἔχει, can feel; γνώμη= consciousness*; cp. *Hel.* 1015, *δὲ νῦν τῶν κατθανόντων ζῆ μὲν οὐ γνωμὴν δὲ ἔχει.*

234. *λαβεῖν κακοῦ γὰρ τόδ' ἀλγιον καὶ δὲ C, τοῦτ' ΒΕ, τοῦτο γ' a Stobaeus (τοῦ γ' cod. A Stobaei) τοῦδ' Ε' s (τοῦδε τ' P).* This extraordinary list of variants shews that the line was in confusion from an early date. Brunck's *τοῦτ' Ε'* is simple, too simple in this case to be true. Like almost all the corrections proposed it proceeds on the assumption that *τόδ'* is the faulty point. But there are several objections which cannot be so removed. The break after the first iambus *λαβεῖν* is a rare rhythm, especially when, as here, there is no emphasis on the word; nor is it reasonable to make so sharp an antithesis between *πόσιν πρίασθαι* and *δεσπότην σώματος λαβεῖν* as *κακοῦ.....ἀλγιον κακόν* implies, the one being involved in the other; and lastly *κακοῦ* is superfluous and inelegant. Wecklein writes *ἔκεινον γὰρ τόδ' ἀλγιον κακόν.* Prinz would omit the line, but there is really nothing to account for an interpolation (see *Rhein. Mus.* XXX. p. 133). It is not easy to see what can have been said, but if anything is wanting to the sense it is an answer to the question naturally raised by the previous line—why the woman should accept a husband on such terms. She

κάν τῷδ ἀγῶν μέγιστος, ἡ κακὸν λαβεῖν
ἢ χρηστόν. οὐ γὰρ εὐκλεεῖς ἀπαλλαγαὶ
γυναιξίν, οὐδὲ οἴον τ' ἀνήγασθαι πόσιν.
ἔς καινὰ δ' ἥθη καὶ νόμους ἀφιγμένην
δεῖ μάντιν εἶναι, μὴ μαθοῦσαν οἰκοθεν,
ὅτῳ μάλιστα χρήσεται ξυνευνέτη.
κάν μὲν τάδ' ἡμῖν ἐκπονουμέναισιν εὐ²³⁵
πόσις ξυνοικῇ μὴ βίᾳ φέρων ζυγόν,
ζηλωτὸς αἰών' εἰ δὲ μή, θανεῖν χρεών.

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does so, Medea might say, because *not to accept*, and live a maid, *is a worse alternative*. This idea would be expressed as in the text (for the postposition of the negative in an antithesis, see Kuehner § 512 note 1). The repetition of *λαβεῖν* accounts for the loss of the word and the consequent patching for the variations. A parallel to the emphasis given to *λαβεῖν* by its position, preparing the ear for the explanatory clause which follows, will be found at 546, *τοσαῦτα...θεξί· ἀμιλλαν γὰρ σὺ προύθηκας λόγων.*

240. *χρήσεται* (Wecklein *χαρίσεται*, but apart from other objections it should be *χαρεῖται*) *She must divine, since she learns it not at home, wherewith she may best manage a husband; and if as we train ourselves in this feat, our lord proves a patient mate and rebels not against the yoke, then life is worth caring for—else, no cure but death.* The metaphorical phrases of this passage are taken from the riding-school, the husband being regarded as an untamed and unfamiliar creature whose paces must be learned. Cp. the well-known anecdote of Socrates (Xen. *Symp.* 2. 10) where the sarcasm is retorted upon wives; I keep Xanthippe, he says, as athletes keep a bad-tempered horse; *νομίζουσιν ἦν τοὺς θυμοειδεῖς ἵππους δίνωνται κατέχειν, ἥδης τοῖς γε ὄλοις ἵπποις χρήσεοθαι:* and Xen. *Ed. Cyr.* 4. 3. 9, *χαλιῳ οἰς πειθονται, καὶ τάλλα δσα δει ἵπποις ἔχουσι χρῆσθαι.* The middle

form *ἐκπονεῖσθαι* is almost a technical term in this connexion; see Xen. *Hipparch.* 8. 6, *τῶν γυμνικῶν ἀσκημάτων τὰ πολλὰ σὸν θρητὶ ἐκπονοῦνται, τῆς δὲ ἵππης τὰ πλείστα μεθ' ἥδονής: ibid. 8. 2. ἵπποι ἐκπεπονημένοι (*trained*) τῇ ἐλάσσῃ, ibid. 8. 3. ἐκπεπονημένοι τοὺς πόδας. The word *ἥθη* is also appropriate, as appears from Hipp. 1220, *ἵππικοσιν ἥθεσι συνοικῶν.* The conjecture *ὅτῳς* (Meineke) for *ὅτῳ* is scarcely necessary, *ὅτῳ* being instrumental. The wife needs a connubial *χαλιός*, to be found like its prototype (Pind. *Ol.* XIII. 74) by divination. *οἰκοθεν, in her former home*, for *οἰκο* by the common Attic prolepsis as in *οἱ ἔκ τῆς πόλεως ἔξηλθον* and the like, cp. *Phoen.* 294, *τὸν οἰκοθεν νόμον σέβοντα.**

241. Notwithstanding the rhythm, I think, though doubtfully, that Elmsley is right in taking *εὖ* with 242, and not with *ἐκπονούμεναις*. *ἐκπονεῖσθαι* is not to achieve but to practise (see preceding note); *ἐκπονεῖσθαι* *εὖ* therefore would mean *to practise thoroughly*, an inappropriate sense. *εὖ φέρειν, to bear patiently*, is certainly Euripidean, as *εὖ φέρειν χρὴ συμφορᾶς τὸν εὐγενῆ fr. 99, Hipp. 393, 398*, and the tautological *εὖ...μὴ βίᾳ, patiently not reluctantly*, is supported by *οὐδὲ βίᾳ Iph. A. 360, πρὸς χάριν τε κού βίᾳ Soph. fr. 26*. Perhaps however *εὖ* may be taken with *ἐκπονούμεναις* and still bear the sense of *patiently*.

243. *Ζηλωτὸς* here, as in 1035 repre-

ἀνὴρ δ', δταν τοῦς ἔνδον ἄχθηται ξυνών,
ἔξω μολὼν ἔπαυσε καρδίαν ἀστης· 245
ἡμῖν δ' ἀνάγκη πρὸς μίαν ψυχὴν βλέπειν.
λέγουσι δ' ήμᾶς ὡς ἀκίνδυνον βίον
ζῶμεν κατ' οἰκους, οὐδὲ μάρνανται δορὶ^ν
κακῶς φρονοῦντες· ὡς τρὶς ἀν παρ' ἀσπίδα 250
στῆναι θέλοιμ' ἀν μᾶλλον ἢ τεκεῦν ἄπαξ.
ἄλλ' οὐ γὰρ αὐτὸς πρὸς σὲ κάμ' ἥκει λόγος·
σοὶ μὲν πόλις θ' ἥδ' ἐστὶ καὶ πατρὸς δόμοι
βίον τ' ὄνησις καὶ φίλων συνουσία,
ἐγὼ δ' ἔρημος ἀπόλις οὐδὲ ὑβρίζομαι 255
πρὸς ἀνδρός, ἐκ γῆς βαρβάρου λελησμένη,
οὐ μητέρ', οὐκ ἀδελφόν, οὐχὶ συγγενῆ
μεθορμίσασθαι τῆσδ' ἔχουσα συμφορᾶς.
τοσούτον οὖν σου τυγχάνειν βουλήσομαι,

ἢ πρὸς φίλου τιν' ἢ πρὸς ἥλικα τραπεῖς. 246

sents *covetable* not *enviable*. *ἥλικος* also has this secondary sense, *Hek.* 255 δσοι δημητύρους *ἥλούτε τιμάς*.

246. Spurious (Wilamowitz, *Anal. Eur.* p. 206). The expression is tautological and the metre *ἥλικά τραπεῖς* inadmissible. The line was inserted to explain the ambiguity of 245, the true meaning of which is disguised from motives of delicacy.

250. *κακῶς φρονοῦντες*. *Presumptuous error!* cp. *inf.* 892, *Herakl.* 56, *Aesch.* *Ag.* 927. In these passages, and probably in others, *κακῶς φρονεῖν* has the sense which is regular in the cognate *κακόφρων*. See for good examples, *Herakl.* 372, ὁ κακόφρων ἄναξ...οὐχ οὕτως ἀ δοκεῖς κυρήσεις, *Supp.* 744, *Iph. A.* 391. *παρ' ἀσπίδα στῆναι*, *to stand in the armed line*, lit. *shield up to shield*. Cp. *Phoen.* 1001.

254. *βίον*. This must be classed with the examples cited on *sup.* 194 and rendered *wealth* or *luxury*. The translation *enjoyment of life* is tempting, but does not fit into a list of external and material blessings. Nor is it suitable to the usage

of Euripides.

258. *in whom to find a haven from this distress*: the genitive *συμφορᾶς* depends upon the sense of change, that is removal from, expressed by *μετὰ* in composition; the word itself carries out the metaphor, *συμφορὰ* in relation to ships meaning 'bad weather.' Cp. *H. F.* 101, *Hipp.* 765, *χαλεπῷ ὑπέραντλος οὐσα συμφορᾶ*.

259. *βουλήσομαι*. 'The tense is influenced by the thought of the future fulfilment of the wish' (Wecklein). This explanation does not quite satisfy me, for why should this influence exert itself thus casually? Is it not simply *I shall be willing to receive*, that is *content to receive?* cp. *Soph. O. C.* 1289 (cited by W.) and *Hipp.* 517, *ὄνασθαι μὴ μαθεῖν βούλον*, *be content with the blessing unexplained*. The other passages cited are different; in *Soph. O. T.* 1077, *τούμὸν δ' ἐγώ, κεί σμικρόν ἐστι, σπέρμ' ἰδεῖν βουλήσομαι, βουλήσομαι=I shall still wish, i.e. shall not repent of my wish*; in *Soph. Ai.* 680, *ἴς τε τὸν φίλον τοσαῦθ' ὑπουργῶν ὠφελεῖν βουλή-*

ἡν μοι πόρος τις μηχανή τ' ἔξευρεθῆ,	260
πόσιν δίκην τῶνδ' ἀντιτίσασθαι κακῶν,	
συγάν. γυνὴ γάρ τāλλα μὲν φόβου πλέα	263
κακή τ' ἐς ἀλκῆν καὶ σιδηρὸν εἰσορᾶν·	
ὅταν δ' ἐς εὐήνην ἡδικημένη κυρῆ,	265
οὐκ ἔστιν ἄλλη φρήν μιαφονωτέρα.	
XO. δράσω τάδ' ἐνδίκως γάρ ἐκτίσει πόσιν,	
Μήδεια. πενθεῖν δ' οὐ σε θαυμάζω τύχας.	
ὅρῳ δὲ καὶ Κρέοντα, τῆσδ' ἀνακτα γῆς,	
στείχοντα, καινῶν ἀγγελον βουλευμάτων.	270
τὸν δόντα τ' αὐτῷ θυγατέρ' ἦν τ' ἐγήματο	262

σομαι ὡς αἰὲν οὐ μενοῦντα, *it shall (henceforth) be my purpose.* οὖν connects this line in thought with 252; ‘as you cannot give me full sympathy, I will be content with your silence.’ οὖν s; δὲ r; τόσονδε δ' οὖν Wecklein; for other corrections see his appendix.

261. δίκην d δίκην r, see on 1316. constr. τίσασθαι πῶν δίκην ἀντὶ τῶνδε κακῶν.

262 is not good Greek, γαμῶ being used of the man, γαμοῦμα of the woman only. Porson's correction η τ' avoids this difficulty, but is arbitrary, and leaves the construction rude. There can be little doubt that Lenting was right in pronouncing the whole spurious, cp. 288 and the similar interpolation of 42.

263. γάρ. Observe that this refers to 260 foll., not to the immediately preceding σιγᾶν.

264. Constr. κακή ἐς ἀλκῆν (*a coward in war*), καὶ κακή σιδηρὸν εἰσορᾶν. (*and in facing steel*), κακὴ δ' MS. r' rightly Tyrwhitt.

265. *But in the hour when she is wronged in her love.* Lit. whenever it falls that she has been wronged: κυρῆ is no mere periphrasis here, if indeed it ever is; the character of the moment is described as ‘casual’ by way of contrast with the permanent character; cp. Soph. *Phil.*

1280, εἰ δὲ μὴ τι πρὸς καιρὸν λέγων κυρῶ πέπανται, *if my words are ill-suited to the moment:* Aesch. *Eum.* 726, ἀλλως τε πάντως χάρτε δεύμενος τύχοι, *above all in the moment of his need:* Soph. *El.* 794, νῦν γὰρ εὐτυχοῦσα τυγχάνεις, *this is thine hour of prosperity:* and, a more subtle example, Soph. *Ant.* 469, εἰ δοκῶ νῦν μῶρα δρῶσα τυγχάνεις, *if you think this is the folly of a moment in me.*

266. πενθεῖν...τύχας. This is their reply to the apologies of Medea 214—229. *I do not find it strange that at such a time you should behave as a mourner, i.e. close your doors:* cp. Alk. 751, where Herakles is rebuked for *entering the house* of the mourning Admetos. Paley justly observes that this is the proper sense of πενθεῖν, but apparently allows this passage as an exception.

269. *But here, I see, is Kreon too, the king; his coming announces some new purpose,* καὶ serves to draw attention to a new incident (Wecklein compares for this *Oid.* 154), but also to emphasize the important character of the approaching person.

270 must be understood as above, the chorus having no apparent reason to know more of the καινὰ βουλεύματα than the king's approach in itself signifies.

ΚΡΕΩΝ.

σὲ τὴν σκυθρωπὸν καὶ πόσει θυμουμένην,
Μῆδειαν, εἰπον τῆσδε γῆς ἔξω περᾶν
φυγάδα λαβοῦσαν δισσὰ σὺν σαυτῇ τέκνα,
καὶ μή τι μέλλειν ὡς ἐγὼ βραβεὺς λόγου
τοῦδ' εἰμὶ κούκλη πρὸς δόμους πάλιν,

275

πρὶν ἀν σε γαλας τερμόντων ἔξω βάλω.

MH. αἰαῖς πανώλης ή τάλαιν' ἀπόλλυμαι.
ἔχθροὶ γὰρ ἔξιάσι πάντα δὴ κάλων,
κούκλης ἔστιν ἄτης εὐπρόσοιστος ἔκβασις.
ἔργοσματ δὲ καὶ κακῶς πάσχοντος ὅμως.

280

272. *εἶπον*. See on 64.

274. In this sentence I am present judge: the word *βραβεὺς*, commonly applied to the umpires at games, signifies properly a judge who gives a final decision on the spot. For the first point cp. Demosth. p. 163, where *ἀντὸς εἶναι βραβεύτας* is opposed to *πείσαται τίταν ἑτέρους*. But the notion of presence is even more prominent than that of decision, and has in some cases expelled it, producing, as in the Latin *arbiter*, the meaning of 'witness, spectator,' which should be added to the Lexicons. Thus in *Or. 1065*, σὺ δ' ἡμῖν τῷ φύρῳ γενοῦ *βραβεὺς* must be, *Do thou be spectator of our death, 'judge,' or 'awards'* being under the circumstances absurd (*Orestes* is speaking of himself and *Elektra* to *Pylades*); so *φίλοις χαροῖς βραβῆς* in *Aesch. Ag. 230* are the spectators of the death of *Iphigenia*, and the same rendering removes the difficulty of *Hel. 703*, οὐχ ἦδε μάχθων τῶν ἐν Ἰλιῷ *βραβεὺς*; *Was not she* (the true Helen as opposed to her phantom) *spectator of our toils at Ilion?* From this association the word is used, as here, with emphasis, of one who sees his order executed; there is an exact parallel in *Hel. 1073*, σὲ χρὴ *βραβεύειν πάντα*, compared with *ibid. 1069*, σὲ καὶ παρεῖναι δέι μάχιστα. The genitive *λόγου* is not precisely objective, for *βραβεύειν λόγον* means 'to decide upon an argument' (see *Hel. 996*), not

'to give a sentence,' but rather a genitive 'of respect.' cp. Demosth. *Fals. Leg.* p. 406, δοῦλος ἦν τῶν ῥημάτων τούτων, which is shewn by the context to mean, *he was not free to speak these words*, literally, he was not free in respect of them.

276. *γαλας*. See on 7.

278. *ἔκβασις*. are letting out all their rope; in modern phrase, 'are setting all sail.' The particle δὴ emphasizes πάντα.

279. *εὐπρόσοιστος*. This word is suspected, but, as I think, without reason. The analogy of δυσπρόσοιστος, 'hard of access,' in Soph. *O. C. 1277* (Elmsley) justifies the derivation from προσφέρεσθαι, 'to approach,' and the rendering accessible. Wecklein *εὐπρόσορπος* (and see his appendix). *ἔκβασις*, landing-place, not 'escape,' which in relation to a ship at least the word could not signify. The genitive ἄτης has the force of an adjective or compounded substantive. ἄτης *ἔκβασις*=*storm-landing*, i.e. landing to be used in a storm.

280. *But cruelty shall not prevent me from asking*, though to seek reasons from cruelty is superfluous. This explanation is suggested by a similar passage in the *Troades*, 898 foll. ἄταρ σχεδὸν μὲν οἴδασι στυγουμένη δόμως δὲ ἐρέσθαι βούλομαι, etc. 'Humbled though I am, I will venture to ask,' is the interpretation of Porson, 'Injured though I am, I will conde-

KP. τίνος μ' ἔκατι γῆς ἀποστέλλεις, Κρέον;
 δέδοικά σ', οὐδὲν δεῖ παραμπέχειν λόγους,
 μή μοι τι δράσης παῖδ' ἀνήκεστον κακόν.
 συμβάλλεται δὲ πολλὰ τοῦδε δείματος·
 σοφὴ πέφυκας καὶ κακῶν πολλῶν ἔδρις, 285
 λυπεῖ δὲ λέκτρων ἀνδρὸς ἐστερημένη.
 κλύνω δ' ἀπειλεῖν σ', ὡς ἀπαγγέλλοντο μοι,
 τὸν δόντα καὶ γήμαντα καὶ γαμουμένην
 δράσειν τι. ταῦτ' οὖν πρὸν παθεῖν φυλάξομαι.
 κρείσσον δέ μοι νῦν πρὸς σ' ἀπεχθέσθαι, γύναι, 290
 ἡ μαλθακισθένθ' ὕστερον μεταστένειν.

MH. φεῦ φεῦ.
 οὐ νῦν με πρῶτον, ἀλλὰ πολλάκις, Κρέον,
 ἔβλαψε δόξα μεγάλα τ' εἴργασται κακά.
 χρὴ δ' οὕποθ' ὕστις ἀρτίφρων πέφυκ' ἀνὴρ

scend to ask,' of Wecklein; the first would require *κακῶν πρόσωνσα*, the second strikes me as alien to the sentiment of the passage.

282. *παραμπέχειν λόγους*, *to amuse you with a cloke of words*, παρὰ having the same force as in *παρειπεῖν*, *παραπατᾶν*.

284. *συμβάλλεται τοῦδε δείματος* are contributories of this fear. The genitive, if genuine, depends upon the partitive sense in *συμβάλλεται*. The construction is without example but perhaps not incredible. *δεῖγματα* Wieseler.

291. *μεταστένειν*, *repent*. Nauck for the MSS *μέγα στένειν*. Prinz objects that *ὕστερον* makes the correction unnecessary, but the preposition signifies change rather than mere sequence, and, besides, the MSS reading is faulty both in rhythm and sense. The same error recurs in *Andr.* 814, and *Iph.* *T.* 957.

294. *No man of balanced mind should ever have his children made over-learned; besides and beyond the unprofitableness which belongs to them they purchase the envy and ill-will of their neighbours: if you introduce new learning, the ignorant will think you unserviceable and not*

learned at all, while those who pretend to subtle knowledge will suspect your superiority and deem you an offence in the place. (ἐν πόλει λυπός s.)

From the fact that this passage is quoted by Aristotle (*Rhet.* II. 21), as the example of a *γνώμη*, it appears to have been celebrated, and, for terse and pregnant language, deservedly. The contrast and conflict between practical activity and culture or speculation was a favourite theme with Euripides; Elmsley refers to the famous scene in the *Antiope*, where the whole subject was debated by the representative characters Amphion and Zethos (see the fragments 183 foll.). The chorus in the *Bacchae* (370—431) also illustrates in many points the language of this speech (see particularly 395—402, 427—431). It is easier to see than to render the antithesis between *ἀρτίφρων* and *περιστώς σοφούς*. As *ἀρτίχειρ* and *ἀρτίποντος* describe a man who has the equal use of both his hands or both his feet (Plat. *Laws*, 795 D), and *ἀρτιμελῆς* one who has the use of all his limbs (Plat. *Rep.* 536 B.), so *ἀρτίφρων* is properly one who has the use of all his mind (Plat. *Rep.* I. c.). *περιστός*, as the regular con-

<p>παιδας περισσως ἐκδιδάσκεσθαι σοφους· χωρὶς γὰρ ἄλλης ής ἔχουσιν ἀργίας φθόνου πρὸς ἀστῶν ἀλφάνουσι δυσμενῆ. σκαιῶσι μὲν γὰρ (καὶ προσφέρων σοφὴ^ν δόξεις ἀχρεῖος κού σοφὸς πεφυκέναι· τῶν δ' αὐτὸν δοκούντων εἰδέναι τι ποικίλον κρίσσων νομισθεὶς λυπρὸς ἐν πόλει φανεῖ. ἐγὼ δὲ καντὴ τῆσδε κοινωνῷ τύχης. σοφὴ γὰρ οὐσα, τοῖς μὲν εἰμ' ἐπίθυμος,</p>	295
	300

try to *ἀρτιος*, is *unequal*, or rather *un-equal-sided*. In this ‘practical’ view, therefore, special education is represented as disturbing the natural balance.

296—7 are in the same spirit: *ἄλφανταν* (see the Lexicon) is a term of commerce only, meaning *to fetch (a price)*, as in Aristophanes, *frag. 308*: ‘Ah, what a sad day it was, when the crier cried over me ‘This slave for so much! (*οὐτὸς ἀλφάνει*)’; *ἀργὺα* is therefore also to be understood in its financial sense, *unproductiveness*; see L. and Sc. s. v. *ἀργός*. *ἔχειν ἀργὺαν* is nearly = *ἀργὸς εἶναι*, see L. and Sc. s. v. *ἔχω*, A. I. 8. The usual interpretation makes *ἔχειν ἀργὺαν* = *κεκτήθειν ἀργὺαν*, *to bear the reproach of idleness* (cp. 218), but I think this misses the point. *ἄλλης* is pleonastic = *as well, also*, L. and Sc. s. v. II. 7. It must not be forgotten that *σοφία* can mean not only culture in general, but also each particular art or manufacture, the hindrance to which, from the ignorance of the public and the jealousy of the profession suggest the language of 298—301. Indeed the nature of the *σοφία* which had exposed Medea to suspicion, her skill in *φάρμακα*, makes it extremely probable that Euripides was pointing in these lines to a crying example of *préjudice* and bigotry exhibited before his eyes by the reception of the Ionic *φυσικὸν* of the schools of Hippocrates and Anaxagoras. See note on 1346.

The expression *προσφέρων σοφὴ σκαιῶσι*, is played upon by Aristophanes

Thesm. 1130, *σκαιῶσι γάρ τοι καὶ προσφέρων σοφὴ μάτην ἀναλίσκοις ἀν δὲλλ ἄλλην τῶν τούτων πρέπονταν μηχανὴν προσοιστέον*, as if the metaphor were that of an engine applied to the mind (*προσφέρειν μηχανὴν*), but this is doubtless a deliberate pun. The phrase occurs Soph. *fr. 702*, *διψῶντι γάρ τοι πάντα προσφέρων σοφὴ οὐκ ἀπλέον τέρψεις η μπιεῖν δίδοντος*, where the exact sense is doubtful. The trader in science carrying his ware to a place was a natural image, or rather a familiar reality, to a contemporary of the sophists.

295. *ἐκδιδάσκεσθαι* is the causative middle ‘to get another taught’: the force of the preposition is perhaps doubtful; ‘to teach thoroughly’ suits this particular passage, and some others, but is not required, while such cases as Xen. *Oec. 13. 16*, Plat. *Ep. 13. 360 D*, etc. suggest that the compound really meant no more than the simple verb, being strictly *to alter by informing*, that is, *make informed*; compare the innumerable compounds of *ἔξ* with verbs in -ow, as *ἐκθηριώθειν*, *ἐκβαρβαρώθειν*, etc. It is perhaps needless to add that this mercantile estimate of knowledge is not to be put down to the poet or indeed to the speaker. The tone is clearly sarcastic.

303—305. The critical difficulty of this passage is well known, and I do not pretend to certainty respecting it. The MSS give 304, 5, thus: *τοῖς δὲ θατέρον τρέπον | τοῖσδε αὖ προσδύντης εἴμι δὲ οὐκ ἄγαν σοφή*, with the

τοῖς ἡσυχαλοῖς, τοῖς δὲ θατέρου τρόπου
τοῖσδ' αὐτὸν προσάντης εἰμὶ κούκλῳ γαν σοφή.* 305

variant *τοῖς δ' αὐτῷ* in the second line. Both lines contain expressions closely resembling others in the play (see 583, 808), and the received theory is that both, or at least 304, are spurious. (Prinz takes an intermediate view, but evidently without faith, rejecting 304 and the latter part of 305, where he supposes the genuine words to be lost.) As to 305, it was pointed out by Musgrave that one scholar had *κούκλῳ*. ἐναντίᾳ εἰμὶ τοῖς ἀπαιδεύτοις καὶ οὐκ ἄγαν σοφή schol. This gives exactly the sense required (see 299), and the alteration of it to the MSS reading can be explained by a misunderstanding of *προσάντης* (see below) and the similarity of 583.

304 I should readily reject, if I could see why the mere existence in a context not in the least resembling the present of such a line as 808 should have caused any one to introduce a similar line here in defiance of the sense, or how the interpolator can have understood his own work. Moreover, the repetition of *εἰμὶ* (the remark has been made before), shews that something intervened between 303 and 305. In this perplexity some light may be obtained from the Euripidean use of *ἡσυχαλός*, which exhibits a curious phase of meaning; such indeed as to suggest that like ‘precisian,’ or ‘quietist,’ or ‘virtuoso,’ it may even have been for the time a class-name.

The word and its cognates are more than once applied by Euripides to the character of the man of learning, of *quiet*, *sedentary*, or *studious* life. Compare *Ion*, 598, δινάμενοι εἶναι σοφοί with *ibid.* 601, *ἡσυχάζων*; *frag.* 556, where τὸ *ἡσυχαλόν* is attributed to the *συνετός*, as opposed to the *σκαύτος* or *ἀμαθής*; *Bacch.* 388 δὲ τὰς ἀσυχλαίας βίοτος καὶ τὸ φρονεῖν. It is possible, therefore, that *τοῖς ἡσυχαλοῖς* should here be used by way of variety for *τοῖς σοφοῖς*, and *τοῖς θατέρου τρόπου* for *τοῖς*

σκαύτοις. *τοῖσδε* in 305 will then be a mere repetition of *τοῖς θατέρου τρόπου*, the literal translation being, ‘and for those of the other character, to them etc.’ Such a use of *οὐτός* and *ἐκεῖνος* is not uncommon in prose, as Xen. *Ed. Cyr.* 6. 1. 17, ὃμεις δὲ τὰ πρόσωπα ὑμῶν αὐτοῖς τῆς Ἀσσυρίας ἐκεῖνα κτᾶσθε καὶ ἐργάσεσθε (see for other examples Kühner, § 469. 4), and since after a relative *ὅδε* stands in poetry for the prose *οὐτός* (as in Soph. *Ant.* 666. ἀλλ' ὁν πόλεις στήσετε τοῦδε χρὴ κλεψεν), there is no reason why it should not do so in the analogous construction here supposed; at the same time it would be easily misunderstood, and the previous line altered accordingly in imitation of 808. For the repetition *τοῖς ἡσυχαλοῖς* after *τοῖς μὲν* see Kühner, § 527. 3. note 3. The tone and style of these lines are but imperfectly suited to the situation of Medea; but they exactly suit the fortunes of *φνοική*, and Euripides was probably thinking less of the type than of the antitype (see preceding notes).

305. While as for the ignorant, they find me hard to please and not so wise after all. *προσάντης*, lit. *uphill, difficult*, has, when applied to persons, precisely the sense of the French *difficile, hard to please*, and apparently no other; cp. Xen. *Apol.* 33, ὅπερ οὐκ ἔν τρόπος τὰλλα τάχαθα προσάντης, Plut. *Cat.* c. I, τοῖς κολακεύοντις τραχὺς ὡς καὶ προσάντης, a sense in which it might well be applied by the *σκαύτοις* to the inventor of *κανά σοφά*, whose objection to the traditional theories must seem to them mere captiousness. The usual renderings, *annoying, lästig, aliis sum offendioni quod gravia a me metunt*, are based upon such passages as Hdt. 7. 160, *προσάντης λόγος, a difficult proposal* (*to swallow*) Plut. 796 B, *προσάντη φάρμακα, Iph. T. 1012.* etc. Even so, however, we ought to translate it *to the ignorant I* (that is, my *σοφά*) *am difficult (of acceptance)*, rather

σὺ δὲ αὐτὸς φοβεῖ με μή τι πλημμελές πάθης·
οὐχ ὁδὸς ἔχει μοι, μὴ τρέσῃς ἡμᾶς, Κρέον,
ῶστ' ἐς τυράννους ἄνδρας ἔξαμαρτάνειν.

τί γὰρ σύ μὲν ἡδίκηκας; ἔξεδον κόρην
ὅτῳ σε θυμὸς ἥγεν. ἀλλ' ἐμὸν πόσιν
μισῶ· σὺ δὲ, οἴμαι, σωφρονῶν ἔδρας τάδε,
καὶ νῦν τὸ μὲν σὸν οὐ φθονῶ καλῶς ἔχειν
νυμφεύετ', εὖ πράσσοιτε τήνδε δὲ χθόνα
ἔπειτε μὲν οἰκεῖν. καὶ γὰρ ἡδικημένοι
συγησόμεσθα, κρεισσόνων νικώμενοι.

310

KP. λέγεις ἀκοῦσαι μαλθάκ', ἀλλ' ἔστω φρενῶν
ὅρρωδλα μοι μή τι βουλεύῃς κακόν,
τοσῷδε δὲ ἡσσον ἡ πάρος πέποιθά σοι·
γυνὴ γὰρ ὁξύθυμος, ὡς δὲ αὔτως ἀνήρ,
ῥάων φυλάσσειν ἢ σιωπῆλος σοφός.

315

320

than ‘unpleasant.’ But could a person be called *difficult* in this sense at all? It is noticeable that Hesychius in mentioning it uses the neuter gender, *πρόσωπες*. *σκληρόν, ἀηδές*.

306. σὺ δὲ αὐτὸς φοβεῖ με. σὺ δὲ οὖν εσ: if this be adopted δὲ οὖν marks the dismissal of the general law and the transition to the present case, *but you, to come to the present, etc.*, a use illustrated by Paley from Aesch. *Ag.* 34, 224, 255. But as the *fear* of unfamiliar science is not specified in the foregoing picture, αὐτὸς is more appropriate. *φοβεῖ* is emphatic. ‘I am accustomed,’ she says, ‘to the contempt of the dull and the jealousy of the cunning, in you I find the new (αὖ) antipathy of fear.’

308. *that I should pick a quarrel.* The prepositions ἐς and ἐξ jointly convey the notion of *aggressive* or *unprovoked* injury, in which you quit your own ground to invade. Cp. *Alk.* 709, *Andr.* 867. This explains γάρ in the next line.

309. σὺ γάρ τι s. τι γάρ σὺ r.

311. Logically the construction should have been ἐμὸν π. μισῶ, σὲ δὲ οἴμαι σωφρονῦντα δρᾶν τάδε. The change throws greater emphasis upon οἴμαι, which, in

this parenthetical position, signifies *presumably, of course.* *σωφρονῶν*, in cool prudence and not as Jason from passion or *ἀφροσύνη*. A comma at τάδε seems more suitable than a full stop, καὶ νῦν in 312 being used as if καὶ τότε or τότε τε had preceded. Possibly τ' has dropped out between *σωφρονῶν* and *ἔδρας*.

314. A woman speaking of herself in the plural uses the masculine (canon Dawsianus). Wecklein adds the explanation that the special signification of sex is unsuitable to the generality of the expression.

316. Εἴτω φρενῶν. Constr. with *βουλεύῃς*, the displacement being justified by the emphatic antithesis to *ἀκοῦσαι μαλθάκα*.

320. Ράων φυλάσσειν, *more easy to watch*, that is, their motions and purposes are more easily discovered. *σοφός* is part of the subject to both clauses, the meaning being ‘cunning, whether of woman or man, is more easily detected in a quick temper than in a reserved.’ Such a quasi-compound as *σωπηλός - σοφός*, *schweigsam-listig* is not Greek. Some of the translations are likely to mislead.

ἀλλ' ἔξιθ' ὡς τάχιστα, μὴ λόγους λέγε·
ὡς ταῦτ' ἄραρε, κούκ τέχνην ὅπως
μενεῖς παρ' ήμιν οὐσα δυσμενῆς ἐμοί.

MH. μή, πρὸς σε γονάτων τῆς τε νεογάμου κόρης.

KP. λόγους ἀναλοῖς οὐ γάρ ἀν πείσαις ποτέ.

MH. ἀλλ' ἔξελᾶς με κούδεν αἰδέσει λιτάς;

KP. φιλῶ γάρ οὐ σὲ μᾶλλον ἡ δόμους ἐμούς.

MH. ω̄ πατρίς, ω̄ σου κάρτα νῦν μνείαν ἔχω.

KP. πλὴν γάρ τέκνων ἔμοιγε φίλτατον πολύ.

MH. φεῦ φεῦ, βροτοῖς ἔρωτες ω̄ς κακὸν μέγα.

KP. ὅπως ἀν, οἴμαι, καὶ παραστῶσιν τύχαι.

MH. Ζεῦ, μὴ λάθοι σε τῶνδ' ὃς αἴτιος κακῶν.

KP. ἔρπ' ω̄ ματαία, καὶ μ' ἀπάλλαξον πόνων.

325

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322. τέχνην δπως μενεῖς. *a device by means of which you will stay, or, in English form, all your devices will not enable you to stay.*

324. Constr. πρὸς γονάτων σε (*No-someai*).

325. λόγους ἀναλοῖς. Both terms are emphatic; *mere waste of words!*

326. ἀλλ' ἔξελᾶς με. This line is syntactically continuous with the preceding, the person of the verb and pronoun being altered, and the interrogative tone adopted, to suit the change of speakers. In Kreon's mouth it would have been οὐκ ἀν πείσαις, ἀλλ' ἔξελῶ σε. Hence the conjunction ἀλλά. So in the next line—φιλῶ γάρ stands as if οὐκ αἰδέσομαι had preceded; in the case of γάρ the idiom is frequent and well known, but it has a much wider application, particularly in *στιχομήθα*, where any device for connecting the fragments was acceptable.

327. φιλῶ, emphatic (note the position), not being your φίλος I owe you no αἰδῶς (*feeling*). That αἰδεῖσθαι φίλοις was a commonplace may be inferred from *Iph. A.* 839, πᾶσι τόδ' ἐμπέφυκε, αἰδεῖσθαι φίλοις, where it is not improved by the absurd addition, κανοῦς ὄρωσι καὶ γάμων μεμνημένους?

329. Yes, nought so dear as fatherland, save, methinks, a child. For γάρ see on

326. Those who would alter ἔμοιγε to κάμοιγε do not observe that the word qualifies not the general rule φίλτατον πολύ, but the exception πλὴν τέκνων, the full sense being πάτρις γάρ φίλτατον πολύ, πλὴν ἔμοιγε φίλτερα τέκνα. There is, as Wecklein says, an implied reproach upon Medea's flight from Colchis, which suggests her reply. πόλις (for πολύ) ^{a2}.

330, 1. ἔρωτες —τύχαι, plural of generality. δπως...τύχαι, that is, η̄ κακὸν μέγα η̄ ἀγαθὸν μέγα, δπως ἀν καὶ παραστῶσιν αἴτοῖς τύχαι η̄ κακὴ η̄ ἀγαθὴ, a curse or a blessing, according to the fortunes, that attend them, one half of the alternative being suppressed. There is a similar ellipse in the parallel passage, *Tro.* 1051 E. οὐκ ἔστῑ ἐραστῆς δστις οὐκ δεῑ φίλεῑ. M. δπως ἀν ἐκβῆ τῶν ἐρωμένων ὁ νοῦς, that is, η̄ δεῑ φίλεῑ η̄ οὐκ δεῑ, δπως ἀν ὁ νοῦς (*virtue*) τῶν ἐρωμένων η̄ δεῑ ἐνī, η̄ οὐκ δεῑ, for which last alternative ἐκβῆ, proves in the result, is briefly put: to supply η̄ ἀγαθὸς η̄ κακὸς without suggestion from the context is too harsh. Kreon is mentally comparing the prosperous love of his daughter and Jason; Medea understands him and (332) invokes a curse upon it.

332. Let not the author of these woes escape thy vengeance. τῶνδε...κακῶν is not, of course, a dependent interrogative.

MH. πονοῦμεν ἡμεῖς κού πόνων κεχρήμεθα.
 KP. τάχ' ἐξ ὀπαδῶν χειρὸς ὥσθήσει βίᾳ. 335
 MH. μὴ δῆτα τοῦτο γ', ἀλλά σ' αἰτοῦμαι, Κρέον,
 KP. δχλοι παρέξεις, ὡς ἔοικας, ὡ γύναι.
 MH. φευξόμεθ'. οὐ τοῦθ' ἵκετενσα σοῦ τυχεῖν.
 KP. τί οὖν βιάζει κούκ ἀπαλλάσσει χθονός; *
 MH. μίαν με μεῖναι τήνδ' ἔασον ἡμέραν 340
 καὶ ἔνυπεράναι φροντίδ' ἢ φευξόμεθα,
 παιστὸν τ' ἀφορμῆν τοῖς ἐμοῖς, ἐπεὶ πατήρ

333. 4. These are not perhaps very good lines, and recall the dictum of a keen critic on the incongruousness of ingenuity and pathos, but injustice has been done to Euripides by a misunderstanding as old as the scholiasts. *ἀπάλλαξόν με πένων* is *save me trouble*, that is, the trouble of forcing you away, by going quietly yourself. Thus in *Supp.* 397, Theseus, about to send a message to Thebes, sees a Theban herald approaching and says to his own, *ἔποσχες, ἦν σ' ἀπαλλάξη πόνον*: see also *Tro.* 1150, and *Iph. T.* 994, Iphig. to Orestes, 'By procuring your escape, I shall spare my hand your murder,' *σφαγῆς σῆς χειρ' ἀπαλλάξαις εἴη*. The usual rendering, *deliver me of my anxiety* (*libera me curis, nimm von mir meine Sorgen*, see 282), makes 334 unintelligible. Elmsley calls it 'iocus satis frigidus,' and observes, 'Quasi curarum ac divitiarum eadem natura sit, ut qui alienas tollat suas augeat,' the answer to which is that *πένοι* does not mean *curae*. Translate, *Go...and spare my pains. I have my pains and need take none for you*, i.e. I have too much trouble of my own to be so sparing of yours. The retort marks the king's brutality and is perfectly reasonable. Kreon answers, still sneering, *It will be short work if my menials thrust you forth*.

336. μὴ τοῦτο γε, i.e. μὴ τάχα, not at once.

338. οὐ τοῦτο, i.e. οὐ τὸ φεύγειν. Not as to that (emphasis on *τοῦθ'*) do I implore your grace. Strictly speaking, *τοῦτο* is

accusative 'of respect' after the whole phrase *ἱκέτενσα τυχεῖν σοῦ*, and so also in 259; it is extremely doubtful whether *τυγχάνειν*, *to obtain*, can take an objective accusative (see some of the supposed examples in Elmsley on line 741, according to his numeration; all of them can be explained as cases of *attraction*). *τυγχάνειν τυός* (gen. of the person) is *to win one*, i.e. win his favour.

339. οὖν δ' οὖν ή δ' αὖτε. Wecklein explains αὖ by supposing that Medea has risen and here falls again upon her knees, which seems inconsistent with the rapidity of the preceding dialogue. δ' οὖν is also inappropriate. *βιάζει*, struggle; Medea in her suppliant attitude still clings to the feet of Creon. Cp. *Hipp.* 325, *βιάζει χειρὸς ἔξαρτωμένη*.

341. *ἔνυπεράναι φροντίδα* is a poetical expansion of *ἔνυπεράναι*, *to conclude*, in the logical sense, *to work out in thought*. ἢ *φευξόμεθα*, *the manner of our exile*, literally, *the way or circumstances in which we are to be exiles*. ἢ is the common modal case; I agree with Paley in disbelieving the interpretation, *in which direction we are to fly*, which is surely a strange way of saying, *where we are to find refuge*.

342. *ἀφορμῆν*, *fund, means to begin upon*, exactly parallel in etymology to our *start* in life, or as a scholiast expresses it in his own Greek, *προβολῆν εἰς τὸ ξῆν*. See the Lexicon. Not exactly *means of subsistence (Unterhalt)*, the larger word being used *ad invidiam* as if the children

οὐδὲν προτιμᾶ μηχανήσασθαι τέκνοις.
οἴκτειρε δ' αὐτούς· καὶ σύ τοι παιδῶν πατὴρ
πέφυκας· εἰκὸς δ' ἐστὶν εὔνοιάν σ' ἔχειν.
τούμον γὰρ οὐ μοι φροντίς, εἰ φευξόνυμεθα,
κείνους δὲ κλαίω συμφορᾶ κεχρημένους.

345-

KP. ήκιστα τούμὸν λῆμ' ἔφυ τυραννικόν,
αἰδούμενος δὲ πολλὰ δὴ διέφθορα·
καὶ νῦν ὁρῶ μὲν ἔξαμπτάνων, γύναι,
ὅμως δὲ τεύξει τοῦδε· προυννέπω δέ σοι,
εἴ σ' ή πιοῦσα λαμπτὰς ὅψεται θεοῦ
καὶ παῖδας ἐντὸς τῆσδε τερμόνων χθονός,
θανεῖ λέλεκται μῦθος ἀψευδῆς ὅδε.
νῦν δ', εἴ μένειν δεῖ, μίμν' ἐφ' ἡμέραν μίαν·
οὐ γάρ τι δράσεις δεινὸν ὃν φόβος μ' ἔχει. †

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must now go out into the world. That refuge of some translations has no authority. Grammatically *ἀφορμὴν* depends loosely upon the notion *μηχανήσασθαι* involved in *ἔνυπτ. φροντίδα* and afterwards expressed.

345. Probably an interpolated expansion of *καὶ σύ τοι παιδῶν πατὴρ* (Nauck). *εἰκός* not *εἰκός ἔστιν* is the use of Euripides.

346. *For my own banishment I care not.* τὸ ἔμον = ἔμε: *εἰ that, strictly whether,* as after *θαυμάζω*, etc.

347. *συμφορᾶ κεχρημένους* *that they have part in* (lit. *have had to do with*) calamity. Cp. *Herakl.* 712—14 Alkmene (to Iolaos, who is arming): *τι δ', ἦν θαῦτης οὐ, πῶς ἐγὼ σωθῆσμαι;* Iolaos: *παιδὸς μελήσει πάσι τοῖς λελειμένους* (the situation shews that Hyllos is meant, see *Herakl.* 661), Alk. *ἦν δ' οὖν, δὴ γένοιτο, χρήσωται τύχη;* that is, *What, if Hyllos should share thy fall?*

348. *My temper is all unfit for a king.*

349. *πολλὰ δὴ διέφθορα.* *I have done many a mischief; lit. spoilt many a thing.*

355, 6. *δράσεις εἰς δράσαις* r. Nauck, (*Stud. Eur.* p. 119), protests with force against these lines. To the first there is no objection, but it must be ad-

mitted that the second is very lame. Wecklein and Prinz both reject them. But Nauck does not assign, nor do I see, any reason for the interpolation, and without this it cannot be presumed. Moreover the external evidence which he adduces will not bear inspection. Didymos, he says, recognised after 356 yet another repetition of *στιγῇ δόμοντος θάσος ἵν' ξετρωται λέχος* (380), which as we saw was interpolated with other lines at 41: now as the MSS of Didymos were better than ours we have proof of some interpolation in this place, and may assume that it included 355—6. Of the MSS of Didymos, however, we cannot speak, for the scholion upon which this depends says merely *Δίδυμος μετὰ τοῦτο φέρει τὸ “σιγῇ...λέχος,” καὶ μέμφεται τοῖς ὑποκριταῖς ὡς ἀκαίρως αὐτὸς τάσσουσιν*, that is, Didymos *brings or transfers* the line to this place, not *says* that he found it there. But in truth it is almost inconceivable that a professed critic, or any one else, deliberately supposed that *σιγῇ...λέχος* followed 356, and I submit that the scholion itself must have slipped to the wrong line, and belongs in reality to 380, where see note. Still, Nauck's strictures are just. No one familiar with Euripides will readily believe that he

XO. δύστανε γύναι,
φεῦ φεῦ, μελέα τῶν σῶν ἀχέων.
ποὶ ποτε τρέφει· τίνα προξενίαν
ἢ δόμον ἢ χθόνα σωτῆρα κακῶν;
ώς εἰς ἄπορον σε κλύδωνα θεός,
Μῆδεια, κακῶν ἐπόρευσε. 360
362

MH. κακῶς πέπρακται πανταχῆ· τίς ἀντερεῖ;
ἀλλ' οὐτὶ ταύτη ταῦτα, μὴ δοκεῖτέ, πω. 365
ἔτ' εἰσ' ἀγάνες τοὺς νεωστὶ νυμφίοις
καὶ τοῖσι κηδεύσασιν οὐ σμικρὸι πόνοι.
δοκεῖς γὰρ ἀν με τόνδε θωπεῦσαί ποτε,
εἰ μή τι κερδαίνουσαν ἢ τεχνωμένην;
οὐδὲ ἀν προσεῦπον οὐδὲ ἀν ἡψάμην χεροῖν. 370
ὅ δ' ἐσ τοσοῦτον μαρίας ἀφίκετο,
ώστ' ἔξδν αὐτῷ τάμ' ἐλεῖν βουλεύματα
γῆς ἐκβαλόντι, τήνδ' ἀφῆκεν ἡμέραν
μεναι μ', ἐν ἦ τρεῖς τῶν ἐμῶν ἔχθρῶν νεκροὺς
θήσω, πατέρα τε καὶ κόρην πόσιν τ' ἐμόν. 375
πολλὰς δ' ἔχουσα θανατίμους αὐτοῖς ὁδούς,
οὐκ οἶδ' ὅποια πρῶτον ἐγχειρῶ, φίλαι,
πότερον ὑφάψω δῶμα νυμφικὸν πυρί,

wrote 356 as our MSS give it. It is at once redundant and incomplete. δεινὸν is mere padding, and on the other hand the limitation, *in so short a time*, or the like, the very kernel of the thought, is omitted. This, if the lines are genuine, is the difficulty; it might be removed, for one way, thus—οὐ γάρ τι δρᾶσαι λέτον ὃν φόβος μ' ἔχει, for it is no smooth matter (οὐ λέντι τι) to accomplish what I dread, 'and therefore,' he would say, 'I may defy you for this little time.' This is very close to the reading of the majority of the MSS.

359. For the loose construction of the accusatives, cp. *Phoen.* 977, τοῖς δῆτα φένγω; τίνα πόλιν; τίνα ξένων; (*Elmsley*). The insertion ἔξευρήσεις (36 in MSS) has been rightly ejected. προξενίαν P, προξενίαν a, πρός ξενίαν r. Cp. note on 185.

363—408. A perfect specimen of

simple nervous rhetoric.

365. οὐτὶ πω ταῦτα ταύτη ἔστι, it has not quite come to that (*τὸ ἄπορον*) yet. Cp. *Aristoph.* *Eg.* 843 (Valckenae).

367. τοῖς κηδεύσασι, the match-maker; note the regular plural, though Kreon only is meant, the character not the person being described.

368. τόνδε. She points to the place where he stood.

370. χεροῖν, dative.

371. μαρίας weakness, sentiment; see note on 61. In *Herakl.* 147, 417 it is applied as here, to sentimental facility towards a suppliant.

373. ἀφῆκεν remitted. ἀφῆκεν, permitted, Nauck, but the MSS text is possible.

375. πόσιν τ' ἐμόν. This is afterwards abandoned for a more subtle revenge.

ἢ θηκτὸν ὁσω φάσγανον δι' ἥπατος,
στιγῇ δόμους ἐσβᾶσ' ἵν' ἔστρωται λέχος.
ἀλλ' ἐν τῷ μοι πρόσαντες εἰ ληφθήσομαι
δόμους ὑπερβαίνουσα καὶ τεχνωμένη,
θανοῦσα θήσω τοῖς ἐμοῖς ἐχθροῖς γέλων.
κράτιστα τὴν εὐθεῖαν, ἢ πεφύκαμεν
σοφοὶ μάλιστα, φαρμάκοις αὐτοὺς ἐλεῖν.
εἰεν'

καὶ δὴ τεθνᾶσι· τίς με δέξεται πόλις;
τίς γῆν ἄσυλον καὶ δόμους ἔχεγγύους
ξένος παρασχὼν ρύσεται τούμον δέμας;
οὐκ ἔστι. μείνασ' οὖν ἔτι σμικρὸν χρόνον,
ἥν μέν τις ἡμῖν πύργος ἀσφαλῆς φανῆ,
δόλῳ μέτειμι τόνδε καὶ σιγῇ φόνον.
ἥν δὲ ἔξελανη συμφορά μὲν ἀμήχανον,*

380

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379. ὅδε καλῶς κεῖται. Δίδυμος σημειώνεται ὅτι κακῶς οἱ ὑποκριταὶ τάσσουσιν τέπι τῶν δύο τὸ στιγῇ δόμους εἰσβᾶσα. schol. ἐπὶ τῶν δύο is a corruption of the reference to the interpolation; if our text of the prologue agrees with that of Didymos, which there is no reason to doubt, it should be ἐπὶ τῷ μὲν 'at line 40,' for the position of the note and the nature of the case show that the observation of Didymos referred to both 379 and 380, which correspond to 40 and 41. The cause of the corruption is the resemblance in cursive writing of μ (τεστεράκωτα) and ω' one form of β (δύο).

384. τὴν εἴθειαν (δόδον), adverbial accusative ("quasi-cognate") to ἀλεῖν. Best take the obvious way and slay them, as I am best skilled to do, by poison. εἴθεια is used not quite in the common sense, but there is hardly ground to pronounce, with Prinz, τὴν εἴθειαν corrupt. τὴν σοφίαν (gloss. τὴν τέχνην minio superscr.) E, but these are only false explanations of the ellipse.

385. σοφοί, Dalzel. σοφαὶ MSS, but see on 314. πεφύκαμεν σοφαὶ must refer to the sex in general, but such an obser-

vation, even if true, would be quite out of place.

386. καὶ δὴ τεθνᾶσι suppose them slain. Cp. Hel. 1059, Aesch. Eum. 894.

390. πύργος, metaphorical.

392. ἦν ἔξελανομένη ἀμήχανος ὡς, if, when my fortune exiles me, I am without a plan. ἀμήχανος MSS. But ἀμήχανος, like the English *desperate*, has two meanings, (1) as applied to persons, *helpless, without a device or plan*, cp. 408, Her. 472, etc.; (2) as applied to things, *that against which devices are weak or powerless* (cp. ἀμάχος), *hard, irresistible, not to be prevented*, as 447, 552, πολλὰς ἐφέλκων συμφορὰς ἀμηχάνους, etc.: I can find no passage, unless it be the present, in which there is any confusion between these two. The MSS reading ought therefore to be translated, if I am banished by a misfortune which cannot be prevented, which entirely misses the point, as Medea has no hope or thought of escaping exile. It is not of course to be assumed that Euripides could not be guilty of a confusion, but till a parallel is produced, I shall prefer to accuse an unknown transcriber or ὑποκριτὴς of misapplying his recollec-

αὐτὴν ξίφος λαβοῦσα, κεὶ μέλλω θανεῖν,
κτενῷ σφε, τόλμης δ' εἰμι πρὸς τὸ καρτερόν.
οὐ γάρ μὰ τὴν δέσποιναν ἦν ἐγὼ σέβω
μάλιστα πάντων καὶ ξυνεργὸν εἰλόμην,
Ἐκάτην, μυχοῖς ναίουσαν ἐστίας ἐμῆς,
χαρών τις αὐτῶν τούμδον ἀλγυνεῖ κέαρ.
πικροὺς δ' ἐγὼ σφιν καὶ λυγρὸὺς θήσω γάμους,
πικρὸν δὲ κῆδος καὶ φυγὰς ἐμὰς χθονός.
ἀλλ' εἴα φείδου μηδὲν ὡν ἐπίστασαι,
Μήδεια, βούλεύουσα καὶ τεχνωμένη
ἔρπ' ἐς τὸ δεινόν· νῦν ἀγών εὐψυχίας.
ὅρᾶς ἢ πάσχεις· οὐ γέλωτα δεῖ σ' ὄφλεῖν
τοῖς Σισυφείοις τοῖσδ' Ἰάσονος γάμοις;

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405

tions of 552 and similar passages. The translators either boldly transfer the epithet (Hartung), or force ἔξελανη, as thus, Und treibt mich unbezwiglich Unglück vorwärts (P. Martin).

394. τόλμης δ' εἰμι πρὸς τὸ καρτερόν will take the bold path of daring. The metaphor of the πολλαὶ ὁδοὶ is still preserved, see 376, 391, and cp. *Hel.* 991, *Supp.* 882, cited above on 194. In the phrase πρὸς τὸ δεινὸν λέναι, which has been quoted here, the metaphor is different; see on 403.

397. Ἐκάτην, the moon, by whose light "Medea gathered the enchanted herbs that did renew old Aeson"; *Merch. of Venice*, 5. 1. The worship of Hekate was popular at Athens (see *Dict. Myth.* s. v. Hekate) a link of connexion not unimportant, considering the audience and the sequel of the story.

398. *Not one of them shall laugh that have galled the soul that is in me.* The words κέαρ and καρδία require great care in translation. The heart in English poetical psychology is especially the place of the soft emotions; καρδία and still more κέαρ belong generally to the most violent, such as anger, being supposed as we have seen (99) to contain the χόλος of bitterness. Euripides has κέαρ only here and at 911, both of indignation,

cp. *Aesch. P. V.* 245, ηλγνθην κέαρ, my heart is sore (with indignant pity, notice ξυνασχαλῇ in 243), *ibid.* 18; ἀκαρδμυθον κέαρ, inexorable wrath, *ibid.* 379, 390; *Soph. O. C.* τούμδον οὐδὲντει κέαρ, my spirit is quick enough, i.e. I know how to resent an offence, where there is the same emphasis upon τούμδον as here.

399. *I will make them rue and repent for their marrying and their giving in marriage, and their banishing of me:* cp. *Bacch.* 357, *Supp.* 833, etc.

403. ἔρπ' ἐς τὸ δεινόν face the peril, lit. go towards it. *Herakl.* 56a, σφαγῆς γε πρὸς τὸ δεινὸν εἰμι ἔγω, for a little bloodshed I shall not blench, *Hek.* 516, πρὸς τὸ δεινὸν ἐλθεῖν, to face the horror, opposed to αἰσθεῖσθαι, to shrink from it. These passages have been already collected by Elmsley and others, but not properly distinguished from 394 and those there cited.

405. τοῖσθε, Herwerden. τοῖς τ' MSS. The correction seems to me certain; τοῖς Σισυφείοις τοῖς τ' Ἰάσονος γάμοις, can only mean to the children of Sisyphus and the marriage of Jason, or to the Sisyphean marriage and the marriage of Jason, and neither is good sense. The γάμος was Sisyphean in two senses; first, as contracted with the house of Sisyphus (see *Il.* 6. 152), and also as worthy of that

γεγώσαν ἐσθλοῦ πατρὸς 'Ηλίου τ' ἀπο.
ἐπίστασαι δέ πρὸς δὲ καὶ πεφύκαμεν
γυναικες, ἐς μὲν ἐσθλ' ἀμηχανώταται,
κακῶν δὲ πάντων τέκτονες σοφώταται.

XO. ἄνω ποταμῷν οἱρῶν χωροῦσι παγαῖ,
καὶ δίκα καὶ πάντα πάλιν στρέφεται.

στρ. 410

wily and covetous hero. With the sarcastic emphasis of the epithet Wecklein compares *Iph. A.* 524, Soph. *Ai.* 190, *rᾶς ἀσώτου Σισυφίδᾶν γενέâs*, and Paley, Hesych. *Σισυφέλος Κορυθίους κακοῦ ἀπὸ Σισύφου βασιλεῶς*, which gives the precise double meaning of this passage, and no doubt refers to it.

407. *And skill thou hast; moreover—I am a woman.* The abrupt change of grammatical form indicates this pause adding significance to the bitter irony of the last words. “During the chorus which follows Medea remains upon the stage in deep reflection.” Wecklein.

410—445. After the conduct of Jason and Medea, say the Chorus, men must withdraw the claim which they have made to moral superiority over women. Literature, indeed, has supported it, but that would have been otherwise if ‘the lions had been the painters.’ Hellas, in the person of the husband, is put to shame by the barbarian wife, for whose misery they express the deepest compassion.

410. *The mystic river-head flows upwards.* ‘A proverb denoting a complete reverse of conditions.’ Hesychius. ‘Meaning that nature is inverted and the treachery of woman transferred to man.’ schol. In the Lexicon and commentaries upon this and other passages it is said that *πηγαῖ* means not only *a fount* but also *a stream* and even *water*. But this is without evidence. The name *fount* is frequently applied, as a ritual term, to the liquid used in *lustration*, probably to signify its purity, but if this proves that *πηγαῖ* means *water*, it equally proves that it means *wine* and *honey* (Soph. *O. C.*

479). In *Aesch. P. V.* 89, 435, it is the earth-born *springs* which sympathize with the earth-born Titan. The metaphorical uses of the word point clearly to the one common sense, with the seeming exception of *Kyk.* 496, *βορρῶν πηγαῖς ἐκπετασθεῖς*, where *ἐκπετασθεῖς* is absurd and a corruption of *ἐκποτισθεῖς*. Eur. *fr.* 368 is the only dubious instance in the tragedians, but even there the usual meaning is not inappropriate, *their bed is the unstrewn ground and no fountain moistens their feet, πηγαῖς οὐχ ὑγραλνονοσ πόδας*. The etymology of *πηγὴ* is uncertain, but there is no reason to suppose that it has anything to do with *water*; from Soph. *O. T.* 1387, *τῆς ἀκονοσης...πηγῆς δι' ὕδωρ, the hearing channel of the ear*, we may conclude that it originally meant *pipe* or *perforation*, and that the common sense of *fountain* is secondary. I would suggest that *πηγαῖ* at first signified *drills* or *boreas* in which anything was *planted*; cp. *πῆξαι σκῆπτρον, to plant a wand* (Soph. *El.* 420) and the like. Hence it would be applied from the similarity of appearance to the holes through which water welled up. All fountains were *lepal* (cp. Soph. *O. C.* 469), not merely as the abode of deities, but from their primal self-created character, like that of the elements, the *leporν πῦρ* (Soph. *fr.* 480), *leprὰ γῆ* (Soph. *O. T.* 706), *leprὸς ὄμβρος* (Soph. *Phil.* 706), etc. Here also it is to the *πηγαῖ* rather than the *ποραροῖ* that the epithet truly belongs, but as the two words form one idea, the grammatical connexion of the adjective matters little.

411. *Nature and the universe are turned upside down, δίκα, the custom, or order of nature; this, the original sense of δίκη (L.*

ἀνδράσι μὲν δόλιαι βουλαὶ θεῶν δ οὐκέτι πίστις ἄραρε.	
τὰν δ' ἐμὰν εὔκλειαν ἔχειν βιοτὰν στρέψουσι φάμα.	415
ἔρχεται τιμὴ γυναικείῳ γένει. οὐκέτι δυσκέλαδος φάμα γυναῖκας ἔξει. μούσαι δὲ παλαιγενέων λήξουσ' ἀοιδᾶν	420 ἀντ.

and Sc. s. v.), has not, I believe, been previously noticed in the tragedians, but it certainly occurs in this ancient proverb and in one or two others, *δίκα τοῖς παθοῦσιν μαθεῖν ἐπιρρέπει*, Aesch. *Ag.* 250, Eur. *Supp.* 746; that we ‘*learn wisdom by experience*’ is a law of nature rather than of justice; *παρὰ τ' ἀπίλεια καὶ παρὰ δίκαν*, *contrary to natural expectation*, Eur. *Fr.* 1013. The rare phrase *πρὸς δίκης* (*Supp.* l. c.) appears again Soph. *El.* 1211, *πρὸς δίκης οὐ στένεις*, *your sighs are not in place*, lit. not in due course. To give *δίκα* here its later sense of *justice* is exactly contrary to the meaning, for the women are arguing that *justice* is about to be satisfied, and women to have their rights through a signal contradiction of common experience. *πάντα* for the prose *τὰ πάντα* is another term of poetical physics; so Parmenides says of Heraklitos, *πάντων δὲ παλιν τροπός ἐστι κέλευθος*, frag. in Ritt. and Prell. *Hist. Phil.* § 144.

412. *Θεῶν πλοτίς* the gods’ pledge, i. e. the pledge taken in their name; cp. *θεῶν ἔνορκον δίκαν*, Soph. *Ant.* 369 (Wecklein).

415. *τὰν φάμα βιοτὰν* our estate or condition, that is, womanhood. Cp. ὁ ἀπαύσις βίος ... εἴπατος βιοτὰ, the childless condition...the parent’s blest estate. *Ion* 488, 491, *Andr.* 786, etc. Constr. φ. στρέψουσι τ. ε. β. (ώστε) εὔκλειαν ἔχειν. *φάμα*, story, legend; for this sense of the plural cp. Eur. *El.* 701, ἐν πολιαῖσι φάμαις.

417. *τιμὴ* reward or compensation (literally, payment) for unjust reproach; cp. *Hek.* 309, Soph. *Ant.* 699, οὐχ ἦδε

χρυσῆς ἀξία τιμῆς λαχεῖν; so also, I think, in Eur. *Supp.* 306, τοῦτο τὴν τιμὴν φέρει, brings its reward (note the article). ‘Honour,’ the rendering given by all the translations I have seen, is seldom an accurate equivalent for *τιμὴ*, and here makes a mere tautology.

420. *δυσκέλαδος φάμα* noisy scandal, η κελαδόσα δυσφῆμα, cp. εἴπατος βιοτὰ, n. on 415. οὐκέτι ξεῖ, will let women go, cease to hold them.

421, 2. The language and the phrases of these lines imitate the ‘Epic dialect,’ the traditional language of the popular poetry at which they are aimed. I have tried to show (*Journal of the Hellenic Society*, I. 260), that this might have been inferred from the single word *ἀπιστοσύνη*. Words of this termination are not used by Attic dramatists except where they are directly borrowing or copying Ionic language and literature, the reason being that they were not known, except within narrow and strict limits, in the contemporary prose of Athens, and could not therefore be separated from their Ionic associations. Here I will merely cite the passage parallel to this, *Ion* 1090 foll., where *ἀπιστοσύνη* is duly represented by *ἀμνημοσύνη*, and Aesch. *P. V.* 536, ηδύ τι θαρσαλέας | τὸν μακρὸν τελεῖν βίον ἑλπίσι, φανᾶς | θυμὸν ἀλδανούσαν ἐν εὐφροσύναις, which is a slightly disguised version of the following elegiac couplet, ηδύ τι θαρσαλέης μακρὸν βίον ἑλπίσι τελεῖν | φανῆς τ' ἀλδανεῖν θυμὸν ἐν εὐφροσύνης. To the same cause are due other Ionisms, ίμνεῦσαι for ίμνέουσαι, cp. *Hipp.* 166, εὐλοχον οὐρανίην τόξων μεδέου-

τὰν ἐμὰν ὑμνεῖσαι ἀπιστοσύναν.
οὐ γάρ ἐν ἀμετέρᾳ γνώμῃ λύρας
ἄπασε θέσπιν ἀοιδὰν
Φοῖβος, ἡγήτωρ μελέων ἐπεὶ ἀντ-
άχησ' ἄν ὕμνον

425

σαν ἀντεν"Αρτεμιν, a fragment of a hymn in hexameters. The MSS. exhibit the same form in *Iph. A.* 789 (a spurious passage), and in *Aesch. P. V.* 122, τὸν Διὸς ἔχθρὸν τὸν πᾶσι θεοῖς δι' ἀπεχθελας ἐλθενθ' ὅποσοι τὴν Διὸς αὐλὴν εἰσοιχνεῦσιν, and *ibid.* 645, ἀεὶ γάρ ὅφεις ἐννυχοῖς πωλεύμεναι. The first may be with probability derived from hexameter hymns in honour of the hero Prometheus (see the similar passage in *Eur. Hipp.* 1364, δοσ' ὁ σεμνὸς ἐγὼ καὶ θεοσέπτωρ δοσ' ὁ σωφροσύνη πάντας ὑπερσχῶν, explained at length in *Journ. Hellen. Soc. ibid.* p. 289), where the line may have stood πᾶσι θεοῖσιν δοσὶ Διὸς αὐλὴν εἰσοιχνεῦσιν: for the second I cannot find reason. There can be little doubt that we ought to write τὴν ἐμὴν...ἀπιστοσύνην (see *Journ. Hell. Soc. ibid.* p. 273), and there is actually a variant δοιδᾶν for δοιδᾶν B (and according to Elmsley in C). μοῦσαι λῆξουσ' δοιδᾶν ὑμεῖσαι, a sarcastic parody of the commonplace invocation of the rhapsodist to the Muse at the 'opening' and at the 'close of the strain', (ἀρχειν, λήγειν δοιδῆς): cp. the ὕμνος in *Theocr.* 1, where both invocations are many times repeated, and in Hesiod *Theog.* 1. 35. 48, ἀρχόμεναι θ' ὑμεῖσι θεαὶ λήγονται τ' δοιδῆς [ὑμεῖσαι]. The theme of woman's faithlessness has been to the Muses, 'their first and their last; now, say the women, it shall be in a new and truer sense 'their last,' the Muses harping upon my faithlessness shall 'stint' those long-descended 'lays,' παλαιγενέων, 'traditional,' with allusion perhaps to the 'Ομήριδαι' and other real or artificial poet-clans. It is curious that the Greek ὑμεῖν has exactly the same ambiguity as the equivalent above given for it. λῆξουσ' Heath, λῆξουσι MSS, probably

from some misunderstood explanation of the reference to the 'tag' λήγουσιν δοιδῆς. The usual tone adopted with respect to women in general by reciters (δοιδοί) of the rhapsodic schools may be inferred from the representative specimens of Homer and Hesiod (*Od. 2. 456, Op. 375*, δοσ δὲ γυναιξὶ πέποιθε πέποιθ' δγε φηλήτησι, and see the elaborate invective in *Hes. Theog.* 591 foll.). Euripides supposes poetry to have spoken from the earliest times with the same voice, and it is to this imaginary literature that he, or rather his Chorus, refers, rather than to any particular passage. Musgrave's observation on the anachronism of an allusion to Archilochos attributed to the age of Medea is therefore too hard.

424. ἐν διμετέρᾳ γνώμῃ ἄπασε put into woman's mind the gift of inspired song. Cp. *Iph. A.* 584, δος τὰς 'Ελένας ἐν ἀντωποῖς βλεφάροισιν ἔρωτα δέδωκας. Άπασε θέσπιν δοιδᾶν is another allusion to rhapsodist's phraseology (Hom. *Od. 8. 498*, ως δρα τοι πρόφρων θεός ἄπασε θέσπιν ἀοιδὴν of the bard Demodokos), and the designation ἡγήτωρ μελέων is doubtless another, though not apparently extant. ἀγήτωρ B P ἀγήτωρ r, upon which Elmsley remarks that if the word were properly Doric the form would be αγήτωρ, comparing the Doric 'Ἀγησίλαος with the Attic 'Ηγησίλεως, but that the δωρίζοντες of an Attic Chorus would prefer the middle αγήτωρ. The true solution I believe to be that Euripides here as elsewhere used Ionic forms for Ionic things even in a chorus generally Doric, and wrote αοιδὴν and ἡγήτωρ. (See preceding note.) ἀγήτωρ is 'probably monstrous.'

<p>ἀρσένων γέννα. μακρὸς δ' αἰών ἔχει πολλὰ μὲν ἀμετέραν ἀνδρῶν τε μοῖραν εἰπεῖν. σὺ δ' ἐκ μὲν οἰκων πατρίων ἐπλευσας μαινομένῃ κραδίᾳ, διδύμους ὄρισασα πόντου πέτρας, ἐπὶ δὲ ξένῃ ναίεις χθονί τᾶς ἀνανδρος,</p>	430
	στρ.

430. ἀμετέραν μοῖραν, not *our lot*, but *our part or side*, that is, the female division of the human race, cp. *Supp.* 244, *τριῶν δὲ μοιρῶν ἡ 'ν μέσῳ σώζει πόλεις*. It is the character not the fortune of the sexes which is compared. On the particles *μὲν...τε* = *indeed...but also*, see 125.

431. *Thou didst quit for the sea thy father's house.* Cp. *Æsch. Ag.* 690, *ἐκ τῶν ἀβροπήνων προκαλυμμάτων ἐπλευσε*, of Helen flying with Paris. The resemblance is probably not accidental; in both places the point lies in the fury of passion, which made a delicate woman change comfort for hardship, and protection for uncertainty; *πλεῖν* is used absolutely, as in *Hek.* 1078, *'Ατρέω πλέων ξὺν παῖδι, being in the same ship with Menelaus*; *Hek.* 1205, *πλέοντας αὐθίς, taking to sea again*. The pregnant sense of *ἐκ* is too common to need illustration. Except in this sense *πλεῖν ἐξ οἰκῶν*, or *ἐκ προκαλυμμάτων*, would be as impossible as the English *to sail out of a house*. *πατρόν* MSS: in *Hek.* 82 the MSS vary. *πατρός* is now generally assumed to be a gloss upon *πάτριος*, which in poetry only had the same sense.

432. *Leaving behind the Main's twin rocks.* For *ὅρσασα* see *Herakl.* 16, *ἄλλην
 ἀν' ἄλλης ἐξοίφορες πόλιν*. *Parting* is the sense preferred by Paley, and is possible, though little can be concluded from the obscure and partly corrupt passage in *Æsch. Supp.* 545, where it is not even clear whether *γάιαν* or *πόρον* is the object of *ὄριζει*. *Πόντος* is here a sort of proper name for the Euxine, called *the Sea* from its size and space as compared with the divided Archipelago; cp. 212 and the use of *Pontus* for the region on its

southern shore.

434—438. *τὰς ἀνάνδρου κοίτας ὀλέσασα λέκτρον*, MSS. It appears by silence that this reading is thought satisfactory, but I feel several doubts. (1) The position of the clause *τὰς...λέκτρον* is unnatural, as will be felt at once in the English; 'thou didst quit thy home and art a dweller in a strange land, robbed of thy husband, and art exiled from the country.' The desertion of Medea by Jason is made a circumstance of her flight from home, with which it has nothing to do, and severed from her banishment from Corinth, of which it is almost a part. The proper division is clearly at *χθονί*. (2) *τὰς* (the article) is worse than superfluous, for *ἀνάνδρου* must be a proleptic, and a proleptic adjective is of the nature of a predicate: and the supposed prolepsis is improbable, for a bed is not made husbandless by losing it. (3) What is the meaning of the unique *κοίτης λέκτρον?* *λέκτρον* (in the singular number which is rare) may everywhere be rendered simply *bed*; thus, to take the boldest metaphor I can find, Eur. *fr.* 524, *εἰ παρατείξετε τις χρηστῷ πονηρὸν λέκτρον οὐκ ἀν εὐτεκνεῖν, if a virtuous bed were coupled with a vile, the offspring would not be good*; *κοίτης* (see Lexicons, s. v.) does not mean primarily a *bed* at all, but the *act* or the *place of lying*, and is therefore used in vague, metaphorical phrases, such as *Æsch. Ag.* 566, *εὗτε πέντος ἐν μεσημβριναῖς κοίται...εῦδοι πεσών*, and 1518, *ώμοι μοι κοίτας τάνδ' ἀνελεύθερον*, where *λέκτρον* would be ridiculous. *λέκτρον κοίτης*, therefore, means *a bed for lying*, as distinguished from a bed for some other purpose, and

κοίτας διέσαπτα λέκτρων,
τάλαινα, φυγάς τε χώρας
ἀπιμος ἐλαύνει.*
βέβακε δ' ὄρκων χάρις, οὐδὲ ἔτ' αἰδώς
Ἐλλάδι τὰ μεγάλα μένει, αἰθερία δ' ἀνέπτα.
σοὶ δ' οὔτε πατρὸς δόμοι,
δύστανε, μεθορμίσασθαι
μόχθων πάρα, σῶν τε λέκτρων

what does λέκτρον τῆς ἀνάδρου κοτύη mean? The plurals *koltai* and λέκτρα, especially the last, are used constantly for the union of the sexes (Eur. *Hipp.* 14 is a clear example), and in *AIk.* 925 λέκτρων *koltas* (but not *κοιτῶν λέκτρα*) both are combined, λέκτρων serving as an adjective. So also λέκτρων εὐνα, *H. F.* 798, *Æsch. Pers.* 543.

The text will be translated thus—

From which ($\chiθούς$) thou art now
chased husbandless, of wedded embraces
cruelly bereft, a banished outcast from
the soil. The genitive $\chiώπας$ is thus
taken according to its position with $\phiγγάς$
 $\άτμως$; grammatically it depends upon
 $\άτμως$. It is obvious how easily $\rās$
might be mistaken for the article, and
 $koltas$ for the genitive, especially if the
reader remembered the deceptive resem-
blance of 151 $rās$ $\άπλάστου$ $koltas$. The
change of $δε$ (MSS) to $τε$ has been made
already in 443.

438. As the date of the production of the *Medea* is fixed at 431 B.C. in the very commencement of the Peloponnesian War, Wecklein with great probability suggests that this passage glances at the actual condition of Hellas, in which mutual distrust and suspicion was even then precipitating the ruin of political and personal honour depicted at a later stage by Thukydides (3. 82). The thoughts of Euripides are incessantly spreading beyond his theme (see note on 291 foll.), which is perhaps an artistic defect, but certainly increases the historical interest of his work to the student.

439. *The spell of an oath is gone, not 'regard for an oath,' which χάρης will not bear.* χάρης signifies not only *charm* as a quality, but also *charm* as a power or influence upon others. Cp. fr. 907 (D. 1865).

σπάνιον δ' ἄρ' ην θανοῦσιν ἀσφαλεῖς φίλοι...
..... ή δ' ἐν δόθαλμοις χάρις
ἀπόδλωλ'. ὅταν τις ἐκ δύων ἔλθῃ [θαυμών].

It seems a rare thing to find friends true to the dead,...the spell of the eye is lost, when the man dies and departs from his house; Iph. A. 555, ἐτη μοι μετρπλα μὲν χάρις (temperate power), πόθοι δ' ὥστοι; Æsch. Ag. 371, ἀθλκτων χάρις, the power of sanctity; and a more peculiar case, Hipp. 515, ξυράψαι ἐκ δυοῖν μιαν χάρου, to make of two (objects taken from the persons of the lover and the beloved) one charm, from which it appears that the word took like the English equivalent the concrete sense of an object to which magical power was superstitiously attributed.

440. τῷ μεγάλῳ. I am not sure as to the force of this epithet. Perhaps the suggestion is that Hellas *the great* has thrown off the reverence of her earlier and humble days; the words 'Ελλὰς ἡ μεγίστη occur in a passage possibly genuine, *Iph. A.* 1378, but do not throw much light on this. The schol. observed that the departure of *αἰδὼς* is a hint borrowed from Hesiod *Op.* 199, δθανάτων μετὰ φύλον τῆν προλιπόντ' ἀνθρώπους Αἰδὼς καὶ Νέμεσις.

442. μεθορμίσασθαι μόχθων, cp. 258.

443. πάρα for πάρεισι. Paley cites

ἀλλα βασιλεια κρείσσων
δόμοισιν ἐπέστα. ΙΑΝ. 10.

445

ΙΑΣΩΝ.

οὐ νῦν κατεῖδον πρώτον ἀλλὰ πολλάκις
τραχεῖαν ὄργην ὡς ἀμήχανον κακόν.
σοὶ γὰρ παρὸν γῆν τήνδε καὶ δόμους ἔχειν
κούφως φερούσῃ κρεισσόνων βουλεύματα,
λόγων ματαλῶν εἴνεκ' ἐκπεσεῖ χθονός.
κιμόλι μὲν οὐδὲν πρᾶγμα· μὴ παύσῃ ποτὲ
λέγονος' Ἰάσων ὡς κάκιστος ἐστ' ἀνήρ.
ἄ δ' ἐς τυράννους ἐστί σοι λελεγμένα,
πᾶν κέρδος ἥγου ζημιουμένη φυγῇ.
κάγῳ μὲν αἰεὶ βασιλέων θυμουμένων
ὅργας ἀφήρουν καὶ σ' ἐβουλόμην μένειν.

450

455

Eum. 31, Ar. *Ach.* 862, *ib.* 1091. σῶν λέκτρων κρείσσων, *the conqueror of thy charms*, see on 436. τῶνδε MSS., τῶν τε Porson. Others τῶν δὲ or τῶν τε, but the possessive is indispensable, and the source of corruption obvious; some one not understanding the verbal use of πάρα thought παρὰ μόχθων σῶν τε λέκτρων difficult and improved it accordingly, supposing like the scholiast that the meaning was διὰ μόχθους τῶν λέκτρων.

445. From the variations of the MSS., ἐπέστα ἀνέστα, the reading ἐπανέστα has been suggested (Kirchhoff), but ἐπανέστη δόμοις should mean, *revolted against the house*.

446. καθορᾶν, *to observe*, in the scientific sense, cp. *fr.* 902, 5, ἀθανάτου καθορῶν φύσιος κόσμον ἀγήρων τῇ τε συνέστη.

447. τραχεῖαν ὄργην a stubborn humour, that is, not anger, but unforgiving obstinacy; cp. *Aesch. P. V.* 80, where ὄργης τραχύτης is coupled with αὐθαδία, and opposed to τὸ μαλακίεσθαι; so also *Ag.* 1421, ἐπήκοος δ' ἐμῶν ἔργων δικαστῆς τραχὺς εἶ, and elsewhere in *Aeschylus*. The sense of *passing impulse* is not appropriate either here or in the *Prometheus*. Indeed from these and other places it seems that we ought to distinguish two

senses of ὄργη, (1) *temper, humour*, (2) *swelling, passion*, corresponding to the two senses of ὄργων, (1) to temper, knead, and (2) to swell, and probably derived from different roots (see Lexicons and Curtius, *Et. Gr.* s. vv.), though naturally tending to fusion in metaphorical use: cp. the note on 121. ἀμήχανον=δυσταρος 520; so παθεῖν ἀμήχανα, *to be in a hopeless case*, *Hipp.* 598, where the whole metaphor has a medical turn, *λωμένη νόσον* 597, *πημάτων ἄκος* 600. Jason records his experience as an observation in moral pathology. (See preceding note.)

448. ἔχειν to keep, retain. *Hek.* 27, 712, etc.

450. for the sake of idle words, i.e. sooner than forego the pleasure of uttering them.

456. And while I, as often as the royal anger rose, would check the fit, willing that you should remain. ἀφαιρεῖν, to intercept, prevent, literally stop off, as in *Hipp.* 1207, ἀφυρέθη Σκείρωνος ἄκτας ὅμια τούμβων εἰσορᾶν, *Supp.* 449, the tyrant τόλμας ἀφαιρεῖ κάπολωτίζει νέον (Anglice *nips valour in the bud*). *H. F.* 98, δακρυρρόν τέκνων τηγάς ἀφαρεῖ, cp. 1150, and ἀλεῖν, to arrest, in 372.

<p>σὺ δὲ οὐκ ἀντεῖς μωρίας, λέγουσ' ἀεὶ⁴⁵⁴ κακῶς τυράννους· τοιγὰρ ἐκπεσεῖ χθονός. δύμως δὲ κἀκ τῶνδε οὐκ ἀπειρηκὼς φίλοις ἥκω, τόσον γε προσκοπούμενος, γύνα, ὡς μήτ' ἀχρήμων σὺν τέκνοισιν ἐκπέσης μήτ' ἐνδεής του· πόλλας ἐφέλκεται φυγὴ κακὰ ἔχειν αὐτῆς. καὶ γὰρ εἰ σύ με στυγεῖς, οὐκ ἀν δυναίμην σὸι κακῶς φρονεῖν ποτε.</p> <p>MH. ὡς παγκάκιστε, τοῦτο γάρ σ' εἰπεῖν ἔχω, ἥλθεις πρὸς ἡμᾶς, ἥλθεις ἔχθιστος γεγώς;</p> <hr/> <p>γλώσση μέγιστου εἰς ἀνανδρίαν κακόν θεοῖς τε κάμοι παντὶ τ' ἀνθρώπων γένει</p>	454 455 457 466 468
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457. *but you would not bate your passion*, i.e. you persisted at any cost in the indulgence of your feelings. See note on 61. *ἀντεῖς* imperfect, as *ἔτιθεις*. *ἀντεῖς* L.

460. *τόσον γε*. *τὸ σὸν*, δὲ L, *τὸ σὸν δε βα*, *τὸ σὸν γε* P, but the emphatic pronoun is without excuse (Paley). Jason makes the most of his forethought by way of anticipating Medea's complaints, as in 343, and hence the pointed *γύνα*. *τόσον προσκέψομαι* occurs, though in a slightly different sense, in *Andr.* 253 foll.

E. *λειψεῖς τόδ' ἄγνων τέμενος ἑναλλας θεοῦ*; A. *εἰ μὴ θανοῦμαι γάρ εἰ δὲ μὴ, οὐ λειψώ ποτέ*.

E. *ὡς τοῦτ' ἄραπε, κού μενῶ πόσιν μολεύν*. A. *ἄλλ' οὐδὲ ἔγω μὴν πρόσθεν ἐκδώσω μέσοι*.

E. *πῦρ σοι προσοίσω κού τόσον προσκέψομαι*.

i.e. *I shall use fire to you and not wait so long*, literally, *not look so far forward*, where the MSS reading *τὸ σὸν* gives the significant line, *I will use fire to you and not provide for your interests*.

466. The various attempts to justify or emend this line may be seen in Elmsley. I agree with the last editor (R. Prinz, *Rhein. Mus.* xxx. 133), that they

are all unsatisfactory, and the line probably spurious, though I do not think that he accounts satisfactorily for its presence. (He supposes it to be inserted from a marginal note. *γνώμη*: *μέγιστόν ἐστιν ἀνάδεια κακόν*.) It may be understood either thus, *for this is the greatest reproach my tongue can utter against your unmanliness*, or, with the correction *ἐσ* δ', as an explanatory expansion of *τοῦτο* in 465 (cp. n. on 470), *very big with your tongue but a coward for your unmanliness*. In the first, the emphasis upon *γλώσση* can only be justified by some imaginary and incomprehensible antithesis to *χεροὶ φρενὶ* or the like, and even the second is a disfigurement. The writer of the line thought *τοῦτο γάρ σ' εἰπεῖν ἔχω*, *for thus I may call you*, obscure and pointless as a comment on the simple *παγκάκιστε*; and so it would be but that it contains a sarcastic reference, easily conveyed in recitation, to Jason's permission (452) of the particular epithet *κάκιστος*. That this reference might be missed is plain from the fact that, once obscured by the interpolation, it seems to have escaped altogether.

467. *ἥλθες*. She retorts his *ἥκω*.

468. Inserted here from 1324 by an editor who did not understand the

οὗτοι θράσος τόδ' ἔστιν οὐδὲ εὔτολμα,	469
[φίλους κακῶς δράσαντ' ἐναντίον βλέπειν,]	470

use of *γεγώς* (see on 216); ejected by Bünck and all editors since: this is a good and clear example of the manner and purpose of the interpolations in our texts.

469. A scholiast observes that Euripides had been blamed for using *θράσος* here wrongly instead of *θάρσος*, *θάρσος* being the virtue, *θράσος* the vice. This comment, though inaccurate, touches a difficulty which has not been fairly met. Both *θράσος* and *θάρσος* signify *confidence* or *assurance*, and in themselves for the most part import neither praise nor blame, though the context often shews which is the feeling of the speaker. But as in English *assurance* differs from *confidence* in having acquired, beyond its neutral sense, the secondary sense of *impudence*, conveyed not by the context but by the word itself, so in Greek *θράσος* differs from *θάρσος*. Judging from the three tragedians we should suppose that this use was gaining ground. In Aeschylus I do not find any clear instance, in Sophokles one only, not very decisive (*El.* 626), while in Euripides it is strongly marked and not uncommon. For example, in *Herakl.* 474, ξένοι, θράσος μοι μηδὲν ἔξεδος ἔμαις προσθῆτε, it is plainly presumed that *θράσος* is *per se* a term of reproach, and the same applies to *inf.* 1345, *Hipp.* 937, etc. 'Yet here, according to the common interpretation, it is treated as *per se* a term of praise, and, as such, sharply opposed to *ἀναδεια*, with which it is elsewhere nearly synonymous. This is startling, not to say incredible, nor does Elmsley help at all by citing four of the many passages in which *θράσος*, like *θάρσος*, is neutral. (Soph. *Phil.* 104, *El.* 479, Eur. *Alk.* 604 (?), *Supp.* 609.) I have looked for real illustrations, but as might be expected without success. But where is the proof of the fact to be illustrated? The notion of *courage* is so far from being necessary here, that it makes a difficulty.

Who could suppose Jason's visit to be an act of bravery, and what is the point of asserting the contrary? The exact force of *εὐτολμα* is difficult to fix, as the whole evidence strictly in point seems to be comprised in this passage and Aesch. *Ag.* 1298, 1302. The rarity of the word and its congeners in the classical period and its comparative frequency in late writers such as Plutarch would seem to indicate a peculiar history. In the Lexicons will be found references for *εὐτολμος* to Simonides (*Anth. Pal.* 6. 50. 2) and Tyrtæos (ap. Dion. Chrys. 1. 92); but the genuineness of the first is not beyond suspicion, and the second is utterly uncertain as to reading, date, and author. From Xenophon (*Anab.* 1. 7. 4) and the author of the 'Πητ. πρὸς Ἀλέξανδρον' 3 (p. 1423 b. 3 ed. Berol.), and the treatise *περὶ ἀρετῶν καὶ κακῶν* 4 (p. 1250 b. 1 ed. Berol.), nothing precise can be learnt. On a delicate point of Euripidean Lexicology Aeschylus is worth all the other testimonies together, and certainly he does not warrant a very exalted interpretation of *εὐτόλμως*, which is applied even to an ox going in calm unconsciousness to the sacrifice (*βοὸς δίκην πρὸς βωμὸν εὐτόλμως πατεῖ*). Why may we not translate here, *This is no mere assurance, is no mere hardihood, it is that worst of man's diseases, death of shame?* *εὐτολμος* (like *εὐτλήμων*, Aesch. *Pers.* 28) probably meant to Aeschylus and Euripides not *rightly-daring*, but *lightly-daring* (cp. *εὐγλωσσος*, *εὐδώρος*, *εὐελπις*, *εὐεμής*, *εὐίδρως*, *εὐτολμος* itself in the passive sense of *safe*, see Stephanus s. v., etc.), and being really neutral (*easy* or *careless*) may well have been occasionally used, like *θράσος*, as a softer term for *ἀναδεια*. At all events this is a less violent supposition than that *θράσος* should be its own opposite, and it accounts for the climax *ἢ μεγίστη*.

470. This verse is barely metrical and

ἀλλ' ή μεγίστη τῶν ἐν ἀνθρώποις νόσων
πασῶν, ἀναίδει: εὐδὲ ἐποίησας μολών
ἔγω τε γάρ λέξασα κουφισθήσομαι
ψυχὴν κακῶς σε καὶ σὺ λυπήσει κλύων.
ἐκ τῶν δὲ πρώτων πρώτον ἀρξομαι λέγειν.
ἔσωσά σ', ώς ἵσασιν Ἑλλήνων ὅσοι
ταῦτὸν συνεισέβησαν Ἀργῶν σκάφος,
πεμφθέντα ταύρων πυρπνόων ἐπιστάτην
ζεύγλαισι καὶ σπεροῦντα θανάσιμον γύην
δράκοντά θ', δις πάγχρυσον ἀμπέχων δέρας
σπειραῖς ἔσωξε πολυπλόκοις ἄυπνος ὁν,
κτείνασ' ἀνέσχον σὸν φάos σωτήριον.
αὐτὴ δὲ πατέρα καὶ δόμους προδοῦσ' ἐμοὺς
τὴν Πηλιώτιν εἰς Ἰωλκὸν ἰκόμην

475

480

quite unnecessary to the sense, *tόδε* (*τόδε θλθεῖν*) being better interpreted without it. It is impossible to pass it without suspicion in a passage which has certainly been patched. *δράωτ'* *εἰτ'* for *δράσαντ'*, Wecklein.

476. Ridiculed, with other passages, by the comedians for the repetition of the *σ.* *πλεονάδει δ στίχος τῷ σ· θθειν* καὶ δ Πλάτων ἐν ταῖς Ἐορταῖς φησὶν, *ἴσωσας ἐκ τῶν σίγμα τῶν Εὑριπίδουν*. καὶ Εὐβουλος· ἐν δ' "ἴσωσα σ' ως ἵσασι σοι, καὶ οἱ πάρθεν' εἰ σώσαιμι σ', εἰσει μοι χρήιν. καὶ ταῖς ἐμοῖσιν ἐγγελῶσι πῆμασιν, τὰ σίγμα συλλέξαντες, ως αὐτοὶ σοφοί (corrected by Musgrave and Porson, see Porson, *ad loc.*). In the first line of Eubulus, we should restore, as the text of the *Medea* shews, *ἵσασ'* *ὅσοι*. In the penultimate line should we not read *ἐγγελῶσι σήμασιν* (a parody on *πῆμασιν*) *they laugh at my letters*, the speaker being apparently Euripides himself, complaining of the mockery with which the satirists echo the accent of the poets (ως αὐτοὶ σοφοί)?

478. Construction: *πεμφθέντα ἐπιστάτην* *ζεύγλαισι ταύρων*, *when thou wast sent master to a yoke of fire-breathing bulls and to sow a deadly field*. The alternative construction *ἐπιστάτην* *ζεύγλαισι*

to manage with a yoke severs the dative from the verb, and is too harsh. It is difficult to say, upon the words, that there is a clear allusion here to the continuation of the legend, according to which armed men sprang from the sowing (*Οὐρ. Her.* 12. 95). The field was *θανάσιμος* to those who ploughed it. Euripides passes over these miraculous incidents lightly and without interest.

480. *ἀμπέχων* *surrounding*. So Prinz with, as it seems, every MS of any authority. As the word gives excellent sense it is unnecessary to follow the reading of the Aldine *ἀμφέπων*, which is at best a doubtful improvement.

482. Whether *ἀνέσχον* is transitive or intransitive (*rose*, cp. *Æsch. Ag.* 93), is difficult to decide. The first is perhaps the safest, being common in Euripides, who offers no extant example of the other.

485. Cp. Hdt. 3. 65, *ἐποίησα ταχύτερα* η σοφύτερα, and id. 7. 94, *Æsch. Ag.* 1591, *προθύμως μᾶλλον η φλώς*.

487. *πάντα δ' ἔξεδον φέβον*. The preposition *ἐξ* requires a supplied genitive and it is said that this should be *σοῦ*. (So Wecklein expressly, and all the commentators by implication.) I think it must be *αὐτῶν*, that is, *Πελιδῶν*.

σὺν σοι, πρόθυμος μᾶλλου ἢ σοφωτέρα, 485
 Πελίαν τ' ἀπέκτειν', ὡσπερ ἄλγιστον θανεῖν,
 παῖδων ὑπ' αὐτοῦ, πάντα δ' ἔξειλον φόβον.
 καὶ ταῦθ' ὑφ' ἡμῶν, ω̄ κάκιστ' ἀνδρῶν, παθῶν
 προύδωκας ἡμᾶς, καινὰ δ' ἐκτήσω λέχη,
 παῖδων γεγώτων εἰ γάρ ἡσθ' ἄπαις ἔτι, 490
 συγγράστ' ἀν ἦν σοι τοῦδ' ἐρασθῆναι λέχους.
 δρκων δὲ φρούδη πίστις, οὐδὲ ἔχω μαθεῖν
 εἰ θεοὺς νομίζεις τοὺς τότ' οὐκ ἀρχειν ἔτι,
 ἢ καινὰ κεῖσθαι θέσμ' ἐν ἀνθρώποις τὰ νῦν,
 ἐπεὶ σύνοισθά γ' εἰς ἔμ' οὐκ εὔορκος ἀν. 495
 φεύ δεξιὰ χείρ, ἡς σὺ πόλλα ἐλαμβάνου,
 καὶ τῶνδε γονάτων, ώς μάτην κεχρώσμεθα
 κακοῦ πρὸς ἀνδρός, ἐλπίδων δ' ἡμάρτομεν.

In the first place the natural laws of language force the hearer to seek an unexpressed term from the immediate context and not from a word so remote as *sot* in 485: next, in the parallel passage, *Phoen.* 991, *ως εὑ πατρὸς ἔξειλον φόβον*, the sense is, "how cleverly I reassured my father by a false story as to my purpose," which, if we supply *αἰτῶν*, is here also appropriate; *I beguiled all their fears*, that is, their fear as to the effect of boiling their father's body, beguiled by the famous deceit of the old ram changed by Medea's spells into a lamb (*Ov. Metam.* VII. 297 foll.): and thirdly, *ἔξειλον φόβον σοῦ* would imply an aspect of the event inconsistent with Euripides himself, for the murder of Pelias was so far from ending Jason's fears, that in consequence of it, both he and Medea fled to Corinth (see 9); the murder was a service to Jason only as revenging him with peculiar cruelty (*ώσπερ ἄλγιστον θανεῖν*) upon his old enemy, a view unpleasant to us but thoroughly Greek.

491. *σύγγραστ'* ἀν ἦν S (λρ σύγγραστ'
 ἀν σοι P) *συγγράστον* ἦν σοι r.

493. *ει θεοὺς νομίζεις*. MSS ḥ (except B ḥ). In Elmsley's note will be found a list of the passages which are

supposed to defend ḥ for ει in the first member of a dependent alternative question relating to a matter of fact. I agree with Hermann that none of them are to the point except Aesch. *Cho.* 756 and Soph. *O. C.* 80, and that, although we cannot be certain, it is more reasonable to suppose in these three places the slight corruption of ḥ for ει, than to account for the irregularity of grammar. (Wecklein ḥ, Prinz ḥ).

494. *θεσμός*. Porson cites for this form Soph. *fr.* 81, and compares δίφρα, κύκλα, κέλευθα, δεσμὰ, σῆτα. One ms only (a) has θεσμ' ἐν, the rest θεσμ' or θεσμού' ἐν, but it is difficult to account for this last variation unless θεσμ' ἐν be the original, whereas θεσμα may easily be a correction.

497. *ώς μάτην κεχρώσμεθα*. The substantival form and origin of μάτην are against such a construction as ώς μάτην. Here therefore and in *Hel.* 1220, ω̄ Πρόλαμψ καὶ γῆ Τρῳάς, ώς ἔρρεις μάτην, ώς appears to be strictly causal. *Alas! for this hand.....that I have felt the false handling of a villain and been cheated of my hope.* "The word κεχρώσμεθα expresses the external action (of taking the oath) without the inner feeling." (Wecklein.)

ἄγ^τ. ὡς φίλῳ γὰρ ὅντι σοι κοινώσομαι,
 δοκοῦσα μὲν τὸ πρός γε σοῦ πράξειν καλῶς ; 500
 δμως δ^τ. ἐρωτηθεὶς γὰρ αἰσχίων φανεῖ.
 νῦν ποὶ τράπωμαι; πότερα πρὸς πατρὸς δόμους,
 οὐσι σοὶ προδοῦσα καὶ πάτραν ἀφικόμην;
 ἢ πρὸς ταλαινας Πελιάδας; καλῶς γ' ἀν οὖν
 δέξαιντό μ' οἴκοις ὧν πατέρα κατέκτανο. 505
 ἔχει γὰρ οὕτω τοῖς μὲν οἰκοθεν φίλοις
 ἐχθρὸς καθέστηχ^τ, οὐσι δέ μ' οὐκ ἐχρῆν κακῶς
 δρᾶν, σοὶ χάριν φέρουσα πολεμίους ἔχω.
 τουγάρ με πολλὰς μακαρίαν Ἐλληνίδων
 ἔθηκας ἀντὶ τῶνδε θαυμαστὸν δέ σε 510
 ἔχω πόσιν καὶ πιστὸν ἡ τάλαιν' ἐγώ,
 εἰ φεύξομαι γε γαῖαν ἐκβεβλημένη,
 φίλων ἔρημος, σὺν τέκνοις μόνη μόνοις,
 καλόν γ' ὄνειδος τῷ νεωστὶ νυμφίῳ,

500. The rhetorical question *τί;* is substituted for the direct negative *οὐδέν.*

503. *ἀφικόμην*, or *ἀφίζόμην*, *I sought a foreign home?* See the parallel line 32; the two corrections stand or fall together, but the reasons against *ἀφικόμην* are even stronger.

505. This line derives special force from the fact that to be refused common hospitality is in Greek tragedy the recognised penalty of the most abominable kinds of murder; see *Or.* 47, Soph. *O. T.* 238, 241.

506. *τοῖς οἰκοθεν φίλοις those that loved me in my old home.* See on 239.

509. Here again there are two readings of equally good authority the majority giving *δν' Ἐλλάδα*, or *καθ' Ἐλλάδα*, while the independent *L* and *P* have *Ἐλληνίδων*, which also appears as a correction in *B*. Both are cited and supported by citations in the grammarians, and it is clear that the divergence existed farther back than we can trace. I see no evidence for deciding between them, but prefer *Ἐλληνίδων* for Elmsley's reason, that the feminine *πολλαῖς* rather requires the defining genitive.

511. *πιστὸν.* This word hardly fits the context, which points to something nearer in sense to *θαυμαστὸν*, and as the grammarian Alexander gives the quotation *σεμὸν* for *πιστὸν* (Walz. p. 451) Nauck conjectured *σεπτὸν*, but this form can hardly have been in common use and correction is not absolutely necessary, so (following Prinz) I have kept the text.

514. *ὄνειδος.* It is generally said that this word has a neutral sense (*report*), but the proof rests upon *Phoen.* 821, where the *Σπαρτοι* are called *Θήβα κάλλιστον ὄνειδος*. Considering the frequency of the sense *reproach*, this unique exception is hardly credible, and surely a brood of warriors whose first act was to fight each other to death might be called, without refining on the phrase, an *ὄνειδος* to their mother land *Θήβα*, even though this *ὄνειδος* was also *κάλλιστον* as proving the claim of the Thebans to the rank of *αἰτίχθοες*. (*Iph. A.* 305 and Soph. *Phil.* 477 are, as Wecklein says, clearly explicable by the usual meaning.) Here therefore, *a fine reproach.*

πτωχοὺς ἀλᾶσθαι παῖδας η̄ τ̄ ἔσωσά σε.

515

ῳ Ζεῦ, τὶ δὴ χρυσοῦ μὲν ὃς κιβδηλος η̄
τεκμήρι' ἀνθρώποισιν ἅπασας σαφῆ,
ἀνδρῶν δ' ὅτῳ χρὴ τὸν κακὸν διειδέναι,
οὐδεὶς χαρακτὴρ ἐμπέφυκε σώματι;

XO. δεινή τις ὄργη καὶ δυσίατος πέλει,
ὅταν φίλοι φίλοισι συμβάλωσ' ἔριν.

520

IA. δεῖ μ', ως ἔσικε, μὴ κακὸν φῦναι λέγειν,
ἄλλ' ὥστε ναὸς κεδύνου οἰακοστρόφον

520. Upon this distich the scholiast has a comment of some interest, but unfortunately obscured by corruption; η̄ διστιχλα τοῦ χοροῦ ἔστι. κατὰ δὲ τούτους η̄θη τὰ τῶν χορῶν ἡματρώτο. τὰ μὲν γὰρ ἀρχαῖα διὰ τῶν χορῶν ἐπετελέστο· οὗτον καὶ Εὔπολις φησι· τῇ χορὸς οὐτος κλαίειν εἴπωμεν πυραν̄ ιν' η̄ κατ' αὐτὰ λαμφεῖα δύοτ “The distich belongs to the Chorus” (it had no doubt been attached by carelessness or mistake to the preceding speech). “In their time” (that is, the era of the great tragedians, especially Euripides, Hermann would insert τοὺς χορότους but it is hardly necessary) “the chorus had been already thrown into the shade, the old tragedies having been choric performances.” The fragment of Eupolis is “restored” by Hermann thus (Meineke *Com. Gr. Eup. Incert. 64*) τὸς χορὸς οὐτος; κλαίειν εἴπωμεν ἀθυμάτῃ ἄττα τοιαῦτα. The words λαμφεῖα δύο he inserts after ἡματρώτο, a tolerably bold transposition. But it is plain that they are part of the quotation, for what else does it contain to connect it with the choric distich? The whole note refers to the changed function of the Chorus in the developed form of tragedy from being itself sole performer to making comments on the performance of others, of which the present couplet is a characteristic specimen. “Why then,” the speaker in Eupolis appears to ask ironically, “why do we not at once get rid of the choric songs altogether, and turn them too into iambic couplets?” The

curious πυραν̄ is beyond recovery, but it must have contained at least one word, the last syllable of which began with δ; I suggest as fitting the sense, ΧΟΡΟΣ, τί οὐ τὰ σὰ κλάειν εἴπομεν, ὡς Εύριπιδη, | ανέδηρ, ιν' η̄ καὶ ταῦτ' λαμφεῖα δύο; Dindorf has already proposed καὶ ταῦτα. The word χορὸς is no part of the iambic metre but indicates the speaker; in the original the accusative (μελη or some such neuter word as the pronoun ταῦτα shews) would be supplied from the context: the ms cited apparently used contractions for the final syllable, like the Pal. ms of the Anthology: εὐριπιαν̄ δ, written thus is not far off the letters.

ibid. θεινή...ηριν. 'Tis a strange temper and hard to heal, when near and dear ones meet in quarrel. On δργη a temper or humour, see n. to 447. πέλειν in Euripides at least seems to be an archaism; in iambic verse, that is when writing simply and naturally, he uses it only in sententious maxims, such as this or *Phoen.* 1464, θανόντων οὐδαμοῦ νική πέλει, dead men's victory goes for nothing, or τράπεται, ἀπόντων τῶν ληγῶν, φάτνη πέλει, &c.

521. Need have I, methinks, to be not mean in eloquence. This use of κακός, which justly attracted the notice of the scholiast, is too peculiar to be without purpose; it seems to be a touch of mockery, recalling Medea's κακὸς and κάκιστος, 518 and 465, where see note.

523. Borrowed consciously or unconsciously from Aesch. *Theb.* 62.

ἀκροισι λαίφους κρασπέδοις ὑπεκδραμεῖν
τὴν σὴν στόμαργον, ὡ γύναι, γλωσσαλγίαν.
έγω δ', ἐπειδὴ καὶ λίαν πυργοῖς χάριν,
Κύπριν νομίζω τῆς ἐμῆς ναυκληρίας
σώτειραν εἶναι θεῶν τε κάνθρώπων μόνην.
σοὶ δ' ἔστι μὲν νοῦς λεπτός,—ἀλλ' ἐπιφθονος
λόγος διελθεῖν, ὡς Ἔρως σ' ἡνάγκασε
τόξους ἀφύκτοις τούμὸν ἐκσῶσαι δέμας.
ἀλλ' οὐκ ἀκριβῶς αὐτὸς θήσομαι λίαν
ὅπῃ γὰρ οὖν ὄνηστας, οὐ κακῶς ἔχει.

525

530

524. **ἀκροισι λαίφους κρασπέδοις**—*with the topmost border of the canvass*, i. e. with that only, the lower part being reefed up. Ar. Ran. 999 συστείλας, **ἀκροισι χρώμενος τοὺς λορλοὺς** (Matth.). The scholia have been cited for the wrong interpretation *using all sail*, but one note at least gives the true sense **ἀκροισι κρασπέδοις**, τοῦ ἀνωτάτω μέρεος τοῦ ἀρμένου. The other is certainly erroneous as it stands, **κρασπέδοις περιφραστικῶς** εἴπεν ἀντὶ τοῦ παντὶ ἀρμένῳ, but perhaps it is the copyist's mistake for ἀντὶ τοῦ οὐ παντὶ ἀρμένῳ, “*with the border, by periphrasis for not with the whole sail!*”

526. **ἐπειδὴ...χάριν** *as you over-magnify the service done*. For the emphasis given by *καὶ* (to the whole phrase *λίαν... χάριν*) see Hermann *ad loc.*, cp. Hek. 1286, *ἐπείπερ οὖτα καὶ λίαν θραυστομεῖ*.

527. **ναυκληρίας σώτειραν μόνην**. A direct contradiction of 482 ἀνεσχόν σοι φάσι σωτήριον, σώτειραν conveying or suggesting the idea of ‘the saving star’ as in Or. 1637, ‘Ἐλένη Κάστορι τε Πολυδέκει τ' ἐν αἰθέρος πτυχαῖς ξύνθακος έσται ναυτλοῖς σωτήριος’. The proposed change to *σωτηρίας ναύκληρος* is therefore hasty.

529. At the word *λεπτός* there is a break. Jason commences the story of Medea's passion; *Though your wit is subtle, your heart, he is about to say, is weak, and could not resist, (ἔστι μὲν νοῦς λεπτός, βέβαιος δὲ οὐκ ἔστι or something of the kind), νοῦς having a moral as well as an intellectual aspect, self-command,*

discretion, as e.g. in Hipp. 920 φρονεῖν διδάσκειν οἷσιν οὐκ ἔνεστι νοῦς (where *φρονεῖν* from the context signifies *virtue*), Tro. 988 δ σὸς δ' ἰδών νιν νοῦς ἐπαιθη Κύπρις. Then, interrupting himself, he adds *but it is invidious, etc.* The assumption that the sentence is continuous has caused much difficulty (see comm.). But the use of *ἀλλά* and of *διελθεῖν* as well as the whole turn of the expression point to a pause.

531. **τόξους ἀφύκτοις σ' πόνων ἀφύκτων** s. This remarkable variation is not likely to be the effect of chance. Either one of the readings is a deliberate correction, or (which is most probable) both, or they are alternative suggestions for patching up an imperfect line. If so they are not happy efforts, for *τόξους ἀφύκτοις* is a poor ornament, and *πόνων ἀφύκτων* scarcely so good. It is worth notice that ‘*Ἔρως σ' ἡνάγκασε 'twas Love compelled you* can stand alone, and is even more forcible so, the object infinitive being supplied from the context as in Andr. 337. Perhaps therefore 531 has been developed out of what was at first merely a grammatical note. See Introd.

532. **θήσομα**. I will not reckon it (take the account) too strictly.

533. **ὅπῃ οὖν** together as in *ὅστις οὖν*, Kühner § 508 4 f, etc. Both *ὅπῃ* and *ὄνηστας* have emphasis, *for with the circumstances of your service (since a service it was) I find no fault*.

μείζω γε μέντοι τῆς ἐμῆς σωτηρίας
εἴληφας ἡ δέδωκας, ὡς ἔγώ φράσω. 535

πρώτου μὲν Ἐλλάδ' ἀντὶ βαρβάρου χθονὸς
γαῖαν κατοικεῖν καὶ δίκην ἐπίστασαι
νόμοις τε χρῆσθαι μὴ πρὸς ἴσχύος χάριν
πάντες δέ σ' ἥσθοντ' οὐσαν "Ἐλληνες σοφὴν
καὶ δόξαν ἔσχες· εἰ δὲ γῆς ἐπ' ἔσχάτοις
ὅροισιν φέκεις, οὐκ ἀν ἦν λόγος σέθεν.
εἴη δὲ ἔμοιγε μήτε χρυσὸς ἐν δόμοις
μήτ' Ὀρφέως κάλλιον ὑμνήσαι μέλος,
εἰ μὴ πίστημος ἡ τύχη γένοιτο μοι.
τοσαῦτα μέν σοι τῶν ἐμῶν πόνων πέρι
ἔλεξ· ἀμιλλὰν γὰρ σὺ προύθηκας λόγων.
ἀ δέ ἐς γάμους μοι βασιλικοὺς ἀνεδίσας,
ἐν τῷδε δείξω πρώτα μὲν σοφὸς γεγώς,

540

545

534. *τῆς ἐμῆς σωτηρίας.* The construction of this genitive causes much disagreement. There are at least three proposed ways of taking it: (1) after the comparative *μείζω*, which taking *ἡ δέδωκας* as well thus does double duty (Wecklein); (2) as genitive of price (Paley, comparing *Or. 502*); (3) 'quod attinet ad meam salutem' (Bothe), a use difficult to classify, but it might be called partitive, "in my preservation your gain is greater than your gift." The truth probably is, that though the sense is clear the writing is loose, and the poet, not having concerned himself with grammatical categories, could scarcely have analysed his own thought. Subject to this reservation, I should myself prefer 'partitive' for *σωτηρίας*, believing that the third side lies uppermost. A construction something like that suggested by Wecklein, but less harsh, occurs at 553, 4.

536 foll. "An argument apparently borrowed by Euripides from the slave-dealers. Persons of that class, far from confessing themselves to have injured those whom they forcibly expatriate, put it down to their natural dulness that they

do not recognize their great obligation. The argument recurs in the comedian Theophilus, Bekk. *Anecd. Gr.* p. 724, *κατοι τι φημι, καὶ τι δρᾶν βουλέομαι; προδόντις ἀπίειν τὸν ἀγαπητὸν δεσπότην, τὸν τρόφεα, τὸν γνήσηρα, δι' ὃν εἰδον νόμους "Ἐλληνας, ἔμαθον γράμματ', ἔμνήση θεούς."* (Elmsley). An interesting parallel, which recalls the bitter expression of Medea, *ἐκ γῆς βαρβάρου λελησμένη.*

538. *And how to live by law not after the pleasure of might.* *τὸ χάριν γράφεται θράσει, schoj.* This comment has been made the ground for suspecting and altering the word *χάριν*; but *θράσει*, which makes no sense at all, is such an extremely improbable variant that I suspect the scholion has been corrupted or misread, and that it should run *τὸ χάριν γράφεται...φράσει* (i.e. *περιφράσει* or *ἐν περιφράσει*, the loss having been facilitated by contraction), "χάριν is used by a circumlocution," which it is, for *πρὸς ἴσχύος*, *in the interest of force*, could stand alone. It confirms this, that the scholiast adds no comment on the very curious difference of reading which he is generally supposed to record.

548. *σοφὸς dexterous, inventive, fer-*

ἔπειτα σώφρων, εἴτα σοὶ μέγας φίλος
 καὶ παισὶ τοῖς ἐμοῖσιν ἀλλ' ἔχ' ἥσυχος. 550
 ἐπεὶ μετέστην δεῦρ' Ἰωλκίας χθονὸς
 πολλὰς ἐφέλκων συμφορὰς ἀμηχάνους,
 τί τοῦδ' ἀν εὔρημ' ηὗρον εὐτυχέστερον
 ἡ παῖδα γῆμαι βασιλέως φυγὰς γεγώς;
 οὐχ, γὰρ σὺ κυνίζει, σὸν μὲν ἔχθαιρων λέχος,
 κανής δὲ νύμφης ἴμέρῳ πεπληγμένος,
 οὐδὲ εἰς ἄμιλλαν πολύτεκνον σπουδὴν ἔχων
 ἀλις γάρ οἱ γεγώτες οὐδὲ μέμφομαι· 555
 ἀλλ' ὡς τὸ μὲν μέγιστον οἰκοῦμεν καλῶς
 καὶ μὴ σπανιζόμεσθα, γυνώσκων· ὅτι
 πένητα φεύγει πᾶς τις ἐκποδὼν φίλος,
 παῖδας δὲ θρέψαιμ' ἀξίως δόμων ἐμῶν
 σπειρας τ' ἀδελφοὺς τοῖσιν ἐκ σέθεν τέκνοις
 ἐς ταῦτα θείην καὶ ξυναρτήσας γένος
 εὐδαιμονοῖμεν. σοὶ τε γὰρ παῖδων τὸ δεῖ;* 560
 ἐμοὶ τε λύει τοῖσι μελλουσιν τέκνοις
 τὰ ζῶντα δύνησαι. μῶν βεβούλευματα κακῶς;
 οὐδὲ ἀν σὺ φαίης, εἴ σε μὴ κυνίζοι λέχος.

*tile in resource, see 553 ; σώφρων, master of myself; μέγας φίλος, a powerful friend, having rank, wealth and influence enough to help ; see 500 foll., in which this is worked out. ‘A great friend’ in the English sense of ‘very kind’ could not be so expressed, and such translations as *dein und meiner Kinder Bestes* (Hartung) are not quite accurate. For μέγας, *high in rank*, compare El. 1098, μικρὰ γάρ μεγάλων ἀμείνω σώφρον ἐν δόμοις λέχη.*

550. ἀλλ' ἔχ' ἥσυχος, repressing the indignant gesture of Medea.

553. There is an equivocation in this line difficult to render, yet necessary to the point : εὐρημα is (1) a piece of good fortune, (2) an invention, as in H. F. 188, τὸ πάνοφον εὔρημα. Jason's match being clearly a εὐρημα in the first sense, he avails himself of an ambiguity to cite it for his εὐρημα in the second, and adduce it as a proof of his σοφία. If we say, *What*

happier stroke could I have made? we shall be near the effect.

554. τοῦδε γὰρ παῖδα. See a similar construction, *Herakl.* 297.

556. *Nor was it that my heart was set on the ambition of a numerous offspring. Αμιλλα is properly eager pursuit, the notion of rivalry being secondary.*

558. Cp. ἐκαρτέρησ' ἀρουρα κοβὲ ἐμέρυθρο (δὲ πατήρ) τὸ μὴ ἔνεγκειν στέρμα γενναλον πατρός. Fragm. (uncertain, perhaps of Euripides) published by M. Weil (Paris, Firmin-Didot, 1879).

565. εὐδαιμονοῖμεν. I follow Wecklein in adopting the correction of Elmsley for εὐδαιμωνόν. The conjunctive *σοὶ τε* ...*ἐμοὶ τε* following seems conclusive in favour of the plural, which is also required to make Jason's point, that he has been Μῆδελας φίλος. For the grammar, see Aesch. *Eum.* 141, Soph. *Phil.* 645, Ar. *Av.* 203.

ἀλλ' ἐς τοσοῦτον ἥκειθ' ὥστ' ὀρθούμενης
εὐής γυναικες πάντ' ἔχειν νομίζετε,
ἢν δ' αὐτὸν γένηται ἔνυμφορά τις ἐς λέχος,
τὰ λόφοτα καὶ κάλλιστα πολεμιώτατα
τίθεσθε. χρῆν γάρ ἄλλοθέν ποθεν βροτοὺς
παιᾶς τεκνοῦσθαι, θῆλυ δ' οὐκ εἶναι γένος·
χοῦτως ἀν οὐκ ἡν οὐδὲν ἀνθρώποις κακόν.

570

XO. 'Ἔσον, εὖ μὲν τούσδ' ἐκόσμησας λόγους·
ὅμως δ' ἔμοιγε, καὶ παρὰ γνώμην ἐρῶ,

575

569. *ἐς τοσοῦτον ἥκει.* 'Plenius *εἰς τοσοῦτον μωπλας*', says Elmsley, and adds, 'ni fallor.' His doubt, as usual, is worth attention. The verb *ἥκειν*, by a rule without exception, signifies *to be come*, *to have arrived*. *ἐς τοσοῦτον ἥκειν*, followed by the genitive case of a noun of quality, should signify *to have reached* such a degree of the quality in question. And so we actually find in *Andr.* 170 *ἐς τοῦτο δὲ ἥκεις ἀμαθλας*, *you have carried insensibility so far*. Or. 566, *εἰ γυναικες ἐς τοῦτο δὲ ἥκουσιν θράσους*. *ἐς τοσοῦτον [μωπλας] ἥκει* cannot be properly translated otherwise than *you have reached such a degree [of licentiousness]*; it cannot stand for *you are and ever were so [licentious]*. But it is obvious that Jason attacks not contemporary women but the sex in all time. The difficulty is precisely illustrated by the German translations of Martin and Hartung, (1) *So weit ist's mit euch gekommen.* This is an accurate verbal translation, but does not give the right point. (2) *So seid ihr Frauen.* This gives the point, but how is it obtained from the Greek? There are two other passages in which Euripides uses *ἥκει* with a simple expression of quantity, such as *ἐς τοσοῦτον*: they are *El.* 1053,

ἢ δὲ μὴ δοκεῖ τάδε
οὐδὲ εἰς ἀριθμὸν τῶν ἐμῶν ἥκει λόγων,
and *ibid.* 427,
σκοπῶ τὰ χρήματα ὡς *ἴχει μέγα σθένος*
ξέρους τε δούναι σῶμά τ' ἐς νόσον πεσὸν
δαπάναισι σῶσαι τῆς δὲ ημέραν βορᾶς

ἐς μικρὸν ἥκει· τὰς γάρ ἐμπληθεῖς ἀνὴρ
δὲ πλούσιός τε χώ πένης τον φέρει.

These are quite consistent with each other and with the radical meaning of *ἥκειν*. The first is, *She that thinks not so amounts not so much as to a cipher in my reckoning*; 'not to have arrived at' is another way of saying 'to be short of.' The second is, *In the matter of daily bread wealth comes to little*. Following these analogies, I should render our passage, *But, O ye women, this is the sum of you*, this is your scope, range of ideas. It must be remembered that *τοσοῦτος* signifies not only *so much, so great*, but also *just so much, this and no more*. As a matter of taste, I think this gives a better point, but my ground is the necessity of Greek usage.

573—575. *χρῆν γάρ.* 'For woman is nothing but a badly contrived machine for reproduction, and but for the necessity of carrying on the race had better not have been at all.' This is the substance of the thought, by which, and not by its form, the use of *γάρ* is regulated.

577. *καὶ παρὰ γνώμην ἐρῶ even if it will be indiscreet to say it.* This expression is highly significant of the view which we are intended to take of Jason's position. The Chorus, in spite of their female prejudices, admit that his arguments are satisfactory, or at least plausible to the understanding, but reject them by a moral instinct, of which they do not pretend to give an account. From *γνώμη*,

MH. δοκεῖς προδοὺς σὴν ἀλοχὸν οὐ δίκαια δρᾶν.
 ἡ πολλὰ πολλοὶ εἰμι διάφορος βροτῶν.
 ἐμοὶ γὰρ ὅστις ἄδικος ὃν σοφὸς λέγειν
 πέψυκε, πλειστηρὶ ξημέλαν ὀφλισκάνει·
 γλώσσῃ γὰρ αὐχῶν τάδικ' εὖ περιστελεῖν,
 τολμᾷ πανουργεῖν ἔστι δὲ οὐκ ἄγαν σοφός.
 ὡς καὶ σύ· μή νυν εἰς ἔμ' εὐσχήμων γένη

580

sound judgment, sense, are formed several adverbial phrases, as *ἀπὸ γνώμης, without discretion*, Soph. *Trach.* 389, *ἄνεν γνώμης* id. *O. C.* 594, *κατὰ γνώμην* id. *O. T.* 1087: similarly *παρὰ γνώμην* in Thukydides 1. 70 καὶ *παρὰ γνώμην κινδύνευται, venturesome to indiscretion*, *H. F.* 594 μὴ *παρὰ γνώμην πεσῆς, lest by indiscretion you fall*, and elsewhere. The translators (and, so far as they notice the line, the commentators) supply *σοι* or *σὴν, even though I shall speak against your view, or your pleasure*, 'gegen deinen Willen,' (Hartung). But if Euripides had meant this he could have said *καὶ παρὰ γνώμην σέθεν*: the supplement is unjustifiable in grammar (for a general expression intelligible in itself cannot be limited by implication), and, grammar apart, why should the Chorus apologize to Jason for differing from him?

579. The right understanding of *παρὰ γνώμην* shews the connexion of this speech with what precedes, without the unsatisfactory explanation that the poet is the real speaker. Jason (567, 568) appeals confidently to the verdict of intelligence upon his defence. The visitors (see last note) avoid the issue and fall back upon feeling. But Medea, accustomed to the detection of sophistry, meets him in argument, covering her defiance with the ironical humility of a dissenter, *Oh, 'tis a common thing with me to be not of other men's opinion!* πολλὰ=often, cp. Soph. *El.* 520, *κατὰ πολλὰ πρὸς πολλοὺς με δὴ ἔξειτας*.

580 foll. In reality it is a disadvantage to a villain to be a cunning pleader; confident of covering his offences by elo-

quence, he becomes rash and impulsive and ceases to be cunning. *πλειστηρὶ ξημέλαν ὀφλισκάνει, incurs most loss thereby*; cp. *Kyb.* 312, *κέρδη πλειστηρὶ ξημέλαν ἤμειψατο*, etc. It is usual to take *ξημέλα* here in its more frequent but secondary sense of *penalty*, but this involves (1) the mistranslation of *οφλισκάνει* by *deserves*, (2) the conversion into a truism of that which Medea calls a paradox, (3) the separation from the context of the words *ἴστι δὲ οὐκ ἄγαν σοφός*, which are usually stopped off, and in fact cease to have any meaning at all. By *most loss* we should understand not 'very great loss,' which is beside the point, but 'more loss than gain, loss on the whole.' The use of the superlative is not quite accurate, but see a similar example in *Soph.* 408, *δῆμος δὲ ἀνάσσει...οὐχὶ τῷ πλούτῳ διδόντος τὸ πλεῖστον ἀλλὰ χώρης ἔχων ἵστον*. (If *τὸ πλεῖστον*, proposed as a correction, was the original, how was it corrupted?) So also Sophokles (*Ant.* 893), *πρὸς τὸν ἐμαντῆς, ὃν ἀριθμὸν ἐν νεκροῖς πλεῖστον δένεκται Φεροφέασσον διωλότων*, where the poet is obviously thinking of the proverbial *πρὸς τὸν πλεῖστον*. In English we have 'the most part' as well as 'the more part,' and so in other languages.

584. *νῦν* Elmsley, and this demands the punctuation (proposed by Witzschel) in the text. *ὡς καὶ σοὶ μὴ νῦν* MSS. This is not impossible, for 'as in the present case do not you etc.' may be a comprehensive expression for 'of which (rashness bred by the conceit of eloquence) you are an example, and so you had better not.' But it is uncouth, and the proposed alteration very slight.

λέγειν τε δεινός. ἐν γὰρ ἔκτενεῖ σ' ἔπος·
χρῆν σ', εἴπερ ἡσθα μὴ κακός, πείσαντά με
γαμεῖν γάμον τόνδ', ἀλλὰ μὴ σιγῇ φίλων.
IA. καλῶς γ' ἀν, οἶμαι, τῷδ' ὑπηρέτεις λόγῳ,
εἴ σοι γάμον κατεῖπον, ἥτις οὐδὲ νῦν
τολμᾶς μεθεῖναι καρδίας μέγαν χόλον. 585

MH. οὐ τούτο σ' εἴχειν, ἀλλὰ βάρβαρον λέχος
πρὸς γῆρας οὐκ εὔδοξον ἐξέβαινέ σοι.
IA. εὖ νῦν τόδ' ἰσθι, μὴ γυναικὸς εἶνεκα
γῆμαί με λέκτρα βασιλέων ἢ νῦν ἔχω,
ἀλλ', ὕσπερ εἴπον καὶ πάρος, σώσαι θήλων
σὲ καὶ τέκνουσι τοῦς ἐμοῦς ὄμοσπόρους
φῦσαι τυράννους παιδας, ἔρυμα δώμασι. 590

MH. μὴ μοι γένοιτο λυπρὸς εὐδαίμων βίος

588. *οἶμαι*, *doubtless*, with ironic emphasis, Nauck (*Stud. Eur.* p. 121): *οὐν μοι* s., *οὐν συ* *βε*, *οὐν α*, filling up the line with *ἔξυπηρέτεις* for *ὑπηρέτεις*. From the variation in the supplements (*μοι σὺ* *ἔξ*) it is likely that all of them are conjectural, and none are quite satisfactory. Cp. note on 1371. The occurrence of *καλῶς γ' ἀν οὐν* in 504 may have helped to produce the error.

590. *τολμᾶς*, *const.*, literally *dost endure*.

591. *εἴχειν*, *stayed thee, held thee back*. So Wecklein and others rightly, a somewhat rare use, but cp. *Phoen.* 1156, *ἀλλ' ἦσχε μαργάνωντ' αὐτὸν...* Περικλέμενος.

592. *Your foreign wife, as she lost her youth, ceased to serve your pride*. There is the same bitterness here as in 256. Medea speaks of herself as a piece of spoil and of Jason as her captor. While young and beautiful she was his trophy, and being nothing more she is flung away now that her charms are gone. In a woman the loss of attractiveness apart from advanced age, might by pathetic exaggeration be called *γῆρας*, as in Soph. *El.* 962, *ἀλεκτρα γηράσκουσας ἀνυψέντας τε*, and Ar. *Lys.* 593 foll., where the point is emphasized and explained. This in-

terpretation differs, I am bound to say, from that which has been adopted without dispute from the scholia—*ἀδόξιας ἤγου τὸ μέχρι γῆρας βαρβάρῳ συνοικήσαις καὶ ἐστούδασσας Ἑλληνικοῖς γάμοις τὴν προτέραν ἀμαρτίαν καλύψαι*. My objections are these: (1) The implied assumption that in Greek public opinion *fidelity* to a foreign connexion was discreditable is unproved and improbable. In the *Andromache* we see that Euripides invokes the sympathy of the audience in favour of a *γυνή δορικήτης* against her successor, a Spartan, it is true, but still a Greek. (2) If *πρὸς γῆρας* applies to Jason, it must be referred, as by the schol., to the future, it being evident from the whole scope of the play that Jason was in no sense *γέρων*. But then we must avoid or force the sense of *ἐξέβαινε*, which signifies *was proving or becoming actually, not was appearing* in imagination. *Die Ehe mit der fremden Frau ging der (in Gedanken) zum Alter als nicht rühmlich hinaus* (Wecklein). The supplement *in Gedanken* is indispensable and illegitimate. (3) *εὐδόξος* signifies not *respectable* but *glorious*. This last distinction may appear minute, but will gain by examination.

μηδ' ὅλβος ὄστις τὴν ἐμὴν κνίζοι φρένα.
 IA. οἰσθ' ὡς μέτευξαι καὶ σοφωτέρα φανεῖ; 600
 τὰ χρηστὰ μή σοι λυπρὰ φαινέσθω ποτέ,
 μηδὲ εὐτυχοῦσα δυστυχῆς εἶναι δόκει.
 MH. ὑβρίζ', ἐπειδὴ σοὶ μὲν ἔστ' ἀποστροφή,
 ἐγὼ δὲ ἔρημος τήνδε φευξόμαι χθόνα.
 IA. αὐτὴ τάδὲ εἴλουν μηδέν' ἄλλον αἰτιώ.
 MH. τὸ δρῶσα; μῶν γαμοῦσα καὶ προδοῦσά σε;
 IA. ἀρὰς τυράννοις ἀνοσίους ἀρωμένη.
 MH. καὶ σοὶς ἀράλα γ' ούσα τυγχάνω δόμοις.

600. μέτευξαι Elmsley, μετεύξει MSS. Change the prayer as I will teach you and you will shew more wisdom; lit., Change the prayer—Do you know how?—and etc. Upon this old question I will only say that I accept the view represented by Cobet in his *Variae Lectiones*. Observe the sarcastic reference to Medea's *σοφία* (see 677), as exhibited in the verbal *subtlety* (*σοφία*, as in *Alk.* 58 and elsewhere) of the antithesis *λυτρός—εὐδαίμων*. “The prayer is clever but it might be wise.” There is a very similar use of the ambiguity of *σοφὸς* in Plat. *Apol.* 23 A, ολονται γάρ με ἐκάστοτε οἱ παρόντες ταῦτα αὐτὸν εἴναι σοφὸν (wise) ἢ ἀν ἄλλον ἔξελέγω. τὸ δὲ κινδυνεύει, ὃ ἀνδρες, τῷ δυντὶ ὁ θεός σοφὸς εἴναι (enigmatical) καὶ ἐν τῷ χρηστῷ τούτῳ τούτῳ λέγειν κ.τ.λ. Cp. also *Bacch.* 655, *σοφὸς*, *σοφὸς σὺν* (ready, smart) πλὴν ἢ δέος εἴναι σοφὸν (discreet, virtuous).

606. οὐ γάρ ἐφ' ἑαυτῆς λέγει, ἐπει τίπεν δὲ γαμουμένη, ἀλλὰ τὸν Ἰάσονος ληγον ἐφ' ἑαυτῆς μετέστρεψεν. γαμέτη μὲν γάρ δ' ἀνήρ, γαμέται δὲ η γυνή. Schol.

608. *Also your house may for my sake be accursed, may it not?* The point of the retort lies in οὐσα τυγχάνω which is by no means a periphrasis for *εἰμι*. In the habitual irony of Attic speech *accidental* frequently means *essential*; to say that a thing “happens to be such” may, if pronounced suitably, be merely a way of saying that the quality predi-

cated is the most important which the thing possesses. Hence the common use of *τυγχάνειν* ὡς for *to be in reality or in spite of contrary appearances*. Andr. 142 is a good example—

δεσποτῶν δὲ ἐμῶν φόβῳ
 ἀσυχλαν ἀγομεν τὸ δὲ σὸν
 οἰκτῷ φέροντα τυγχάνω.

i.e. in spite of my enforced silence I really felt compassion. So here *τυγχάνειν* ὡς draws into prominence a fact obscured not by appearances but by intentional misrepresentation. Jason, conscious that in his relations with his wife he is not upon strong ground and secretly glad to be rid of her reproaching presence, is willing to shelter himself behind the offended majesty of Corinth, and in 607 endeavours to put his own part in the quarrel out of sight. Medea in unmasking the evasion suggests his personal feelings as a casual circumstance which may have escaped his notice. In exactly the same way Andromache, accused by Hermione of diverting by foul means the affections of her husband Neoptolemos, ironically hints at the ill temper of Hermione herself as an incidental circumstance perhaps overlooked, οὐδὲ ἔξι ἐμῶν σε φαρμάκων στυγεῖ πόσις ἀλλ' εἰ ξωεῖναι μὴ τιτηδελα κυρεῖς. 606. Medea is ἀράλα δόμοις because the *family sanctities* are outraged in her person; compare the cases of Iphigenia (Æsch.

ΙΑ. ὡς ρύ κρινοῦμαι τῶνδέ σοι τὰ πλείονα.
 ἀλλ', εἴ τι βούλει παισὶν ἡ σαυτῆς φυγὴ⁶¹⁰
 προσωφέλημα χρημάτων ἐμῶν λαβεῖν,
 λέγ' ὡς ἔτοιμος ἀφθόνῳ δοῦναι χερὶ⁶¹⁵
 ξένοις τε πέμπειν σύμβολ', οὐδὲ δράσουσι σ' εὑ.
 καὶ ταῦτα μὴ θέλουσα μωρανεῖς, γύναι·
 λήξασα δ' ὄργης κερδανεῖς ἀμείνονα.

ΜΗ. οὐτ' ἀν ξένοισι τοῖσι σοὶς χρησαμέθ' ἄν,
 οὐτ' ἄν τι δεξαίμεσθα, μήθ' ἡμῖν δίδου·
 κακοῦ γάρ ἀνδρὸς δῶρ' ὄνησιν οὐκ ἔχει.

ΙΑ. ἀλλ' οὐν ἐγώ μὲν δαίμονας μαρτύρομαι,
 ὡς πάνθ' ὑπουργεῖν σοι τε καὶ τέκνοις θέλω.⁶²⁰
 σοι δ' οὐκ ἀρέσκει τάγαθ', ἀλλ' αὐθαδίᾳ
 φίλους ἀπωθεῖ· τοιγάρ δὲ γρυνεῖ πλέον.

ΜΗ. χώρει· πόθῳ γάρ τῆς νεοδμήτου κόρης
 αἱρεῖ χρονίζων δωμάτων ἔξωπιος.⁶²⁵
 νύμφευ· ἵστα γάρ—σὺν θεῷ δ' εἰρήσεται—
 γαμεῖς τοιοῦτον ὥστε σ' ἀρνεῖσθαι γάμον.

Ag. 237, Eur. *Iph.* T. 778) and Oedipus (Soph. *O.* T. 1291).

609. *Nay I forbear the sequel of the dispute.* This elliptical construction with *ως* (*λοθι* or some such word being apparently omitted) expresses a point resolved and certain. The force of the article in *τὰ πλείονα* is well given by Wecklein ('das weitere *ως du noch vorhast*, *the remainder with which you are prepared*) comparing Soph. *O.* C. 36 πρὶν νῦν τὰ πλείον' *ἰστορεῖν*, *Track*: 731 σιγῶν ἀν ἀρμέσοι σε τὸν πλεῖον λόγον. *τῶνδε* he and others would make equivalent to *περὶ τῶνδε*; I prefer to construe it in a partitive sense after *τὰ πλείονα*.

613. οἱ ἐπιξενόμενοι τισιν ἀστράγαλοι κατατέμωντες θάτερον μὲν αὐτοὶ κατεῖχον μέρος θάτερον δὲ κατελίμπανον τοῖς ὑποδεξαμένοις, ἵνα εἰ δέοις πάλιν αὐτοὺς ἡ τοὺς ἐκείνων ἐπιξενοῦσθαι πρὸς ἀλλήλους, ἐπαγόμενοι τὸ ημεσυνάστραγάλων ἀνανεοῦστο τὴν ξενιαν. schol.

614. *μωρανεῖς*, see on 61.

624. *ἔξωπος*, a poetical periphrasis

for *ἔξω* (cp. *ἔξεδροι χθονός, ἐκτίποις δόμων, δωμάτων ὑπόστεγοι* and the like) peculiar to Euripides and introduced by Aristophanes *Thesm.* 881, as a characteristic of his style.

625. *σὺν θεῷ δ' εἰρήσεται*, if God will, an apologetic formula to avoid presumption. Cp. the parody in Ar. *Plut.* 114 οἷμα γάρ οἶμαι σὺν θεῷ δ' εἰρήσεται τάντης ἀπαλλάξειν σε τῆς δρθαλμας.

626. Difficulty has been created here by the assumption, apparently universal, that *γαμεῖς* is the present. It is the future. *You shall have such a 'wedding' as you would fain refuse.* The 'wedding' is her vengeance, called so by way of mockery. Of *γαμεῖς* (pres.) the only fair translation is 'You are making such a match as you would refuse,' the absurdity of which has been escaped either by forcing the sense of *ἀρνεῖσθαι* (*ώστε μεταμεληθῆναι σε ἐπὶ τῷ γάμῳ* schol.) or by altering the text.

XO.	έρωτες ὑπὲρ μὲν ἄγαν ἐλθόντες οὐκ εὐδοξίαν οὐδὲ ἀρετὰν παρέδωκαν ἀνδράσιν· εἰ δὲ ἄλις ἐλθοι Κύπρις, οὐκ ἄλλα θεὸς εὐχαρις οὕτως. μήποτ', ὡ δέσποιν', ἐπ' ἐμοὶ χρυσέων τόξων ἐφείης ἱμέρῳ χρίσας αφυκτον οἰστόν, στέγοι δέ με σωφροσύνα,* δώρημα κάλλιστον θεῶν· μηδέ ποτ' ἀμφιλόγους ὁρ-	στρ.
		630
		ἀντ. 635

627. When Love enters men above measure, it is not glory, nor, nor renown that he permits them. In εὐδοξίαν and ἀρετὰν (for the sense of which see Dictt. s.v.) there is a touch of satire upon the cant of intrigue with its 'conquests' and 'successes'. Cp. the note on εὐδοξὸν in 592. The remark is prompted by the humiliating part played by Jason at the close of the preceding dialogue and is pointed primarily at the male sex (ἀνδρες). The compound παρέδωκαν is difficult: 'allow, give opportunity for,' seems the least inappropriate of its ascertained meanings. Porson inserts ἐν after παρέδωκαν, which if 629, 30 be read as one line is necessary for metre and may possibly be right. But he speaks as if it made no difference to the construction; which can hardly be, nor do his citations prove it. One only contains the compound παραδίδωμι at all, the Pythagorean oath Ναὶ μὰ τὸν ἀμετέρᾳ ψυχὴν παραδόντα τετρακτύν with its parody οὐ μὰ τὸν ἐν στέρνουσι ἔμοις παραδόντα τετρακτύν; there the verb has the common sense to bequeath, which is wholly foreign to the passage before us, and the parody is merely a compressed form of τὸν στέρνους ἔμοις τὴν ἐν αὐτοῖς τετρακτύν παραδόντα. Here if we are to read ἐν ἀνδράσι I should connect it in signification rather with ἐλθόντες than with παρέδωκαν, ἐλθόντες ἐν ἀνδράσι παρέδωκαν standing for ἐλθόν-

τες εἰς ἄνδρας ἐκεῖ παρέδωκαν.

632. ἐπ' ἐμοὶ...ἐφείης unusual for ἐμοὶ or ἐπ' ἐμέ.

635. στέγοι Wecklein στέργοι MSS. May modesty shield me (against the arrow of lust). στέργειν does not suit the metaphor and indeed is not used in the manner required at all. The correction is slightly strengthened by the metre, though it would be unsafe to build upon this, as the first syllable of the strophe is not unfrequently variable. In σωφροσύνη δώρημα θεῶν κάλλιστον (I restore the words to their order in the original dactylic rhythm) we should probably recognize an allusion to some popular γνώμη if we were possessed of that species of literature in its full extent. Similar γνώμαι are worked into fr. 503 (505) σωφροσύνη κύρωσι θητοῖσιν ἀριστον and fr. 848 σωφροσύνης οὐδὲν πρεσβύτερον. See the note on 422 and references there given. With the whole passage cp. *Iph.* A. 544—557.

637—642. προσβάλομι ΕΡ προσβάλλοι L προσβάλλοιμ' ὡ I προσβάλοι r. I print the corrupt reading, being dissatisfied with that usually received. All recent editions follow Porson in accepting προσβάλοι δεινά which however is probably a correction merely; if it was original, how are we to account for the intrusion of προσβάλομι, in spite of the sense, into good manuscripts of both families?

γὰς ἀκόρεστά τε νείκη.
 θυμὸν ἐκπλήξασ' ἑτέροις ἐπὶ λέκτροις
 τὸ προσβάλοιμι δεινὰ Κύπρις, ἀ-
 πτολέμους δὲ εὐνὰς σεβίζουσ'

δέξινφρων κρίνοι λέχη γυναικῶν.
 ὡς πατρίς, ὡς δώματα, μῆ
 δῆτ' ἄπολις γενοιμαν
 τὸν ἀμηχανίας ἔχουσα
 δυσπέρατον αἰῶν',
 οἰκτρότατον ἀχέων.
 θανάτῳ θανάτῳ πάρος δαμείην
 ἀμέραν τάνδ' ἐξανύσασα· μό-
 χθων δὲ οὐκ ἄλλος ὑπερθεν ή
 γῆς πατρίας στέρεσθαι.
 εἴδαμεν, οὐκ ἐξ ἑτέρων
 μῆθον ἔχω φράσασθαι.

640

στρ.

645

650

ἀντ.

Moreover the omission of the remoter object after *προσβάλοι* is irregular and harsh. I suggest *προσβάλοι μ' αἰώνα*. The error *δεινά* etc. (through *ΔΙΝΑ*) for *δινά* and the union of the pronoun with the preceding verb are both probable and either would explain the MS readings. The accusative *δργάς* and *με* after *προσβάλοι* are each separately regular and the combination of them is justified by the general laws of the language. We might say in the phrase generally applied to such cases that *δργάς προσβάλοι* is a compound verb governing the accusative *με*. *Nor ever may dread Aphrodite smite me mad with longing after strange embraces, forcing upon me humours of contention and quarrels never laid.* In any case the excision of *μ* is unwarranted; we had better even read *πρὸς* for *ποτ'* in 637, taking *προσβάλοι με πρὸς δργάς* for *force me into humours.* Cp. Soph. *O. C.* 1178.

641. *σεβίζουσα* preferring, *προκρίνουσα* schol. *κρίνοι* sort, distribute, cp. the Homeric *κρῶ' ἄνδρας κατὰ φῦλα*. Aphrodite is implored keenly to note the moods of men and women and bring them toge-

ther accordingly. Some take *κρίνοι* for *βραβεῖοι* preside over, but this is less agreeable to the use of the verb and makes it difficult to connect with *δέξινφρων*.

643. *δύματα* Nauck. *δύμα* MSS, but *λ δύμα*.

645. *τὸν* equivalent to a demonstrative: *never may I become an outcast* (we have no word which conveys the exact force of *ἄπολις*), supporting that difficult life of helplessness. *δυσπέρατον* hard to cross, but see on 656.

649. *ἀμέραν τάνδ' ἐξανύσασα* and make end of this world's day. The tone is that of impatience: cp. the colloquial *ἀνύσας τι with haste*. Life is termed a day for its brevity much as in *Ion* 719 (Wecklein) *μῆτ τι ποτ' εἰς ἐμὰν πόλιν ἵκοιθ' δὲ πᾶς, νεὰν δὲ ἀμέραν ἀπολιπὼν θάνοι.*

654. *μῆθον* Nauck. *μέθων* MSS, an excellent example of a wide-spread form of error, the assimilation of inflections. *φράσασθαι*, to reflect upon, mark. *Mine eyes have seen it, I may ponder it, not as a tale by others told.* Wecklein cites the following examples of this favourite antithesis, *Or. 532, Tro. 481, Supp. 684;*

σὲ γὰρ οὐ πόλις, οὐ φίλων τις
φκτειρεν παθοῦσαν*
δεινότατα παθέων.
ἀχάριστος δλοιδ', δτφ πάρεστιν
μὴ φίλους τιμᾶν καθαρὰν ἀνοί-
ξαντα κλῆδα φρενῶν ἐμοὶ^ν
μὲν φίλος οὔποτ' ἔσται.

655

660

ΑΙΓΕΤΣ.

Μήδεια, χαῖρε τοῦδε γὰρ προοίμιον
κάλλιον οὐδεὶς οἶδε προσφωνέν φίλους.

MH. ω̄ χαῖρε καὶ σύ, παῖ σοφοῦ Πανδίονος, 665
Αἴγεν. πόθεν γῆς τησδ' ἐπιστρωφῆ πέδον;

AI. Φοίβου παλαιὸν ἐκλιπών χρηστήριον.

MH. τί δ' ὄμφαλὸν γῆς θεσπιώδὸν ιζάνεις;*

Iph. T. 901, Herakl. 5, Aesch. Pers. 266,
Ag. 858, Soph. Phil. 676, O. T. 6.

656. φκτειρεν, so with variation φκτειρε all the MSS. The received correction φκτισεν has no probability. If we assume strophic correspondence (cp. 824—835), olkterei (Wieseler) would be better, and better still δυστέλπαρος hard to essay, difficult for δυστέραπος in the strophe. In fact δυστέραπος hard to cross, pass over introduces a not very appropriate metaphor.

660. τιμᾶν quit, requisite. Cp. fr. 132 ἀφαιρεθῆσαι χάριτας als τιμῶσι σε, Soph. O. T. 1202 ἐξ οὐ τὰ μέγιστ' ἐγναθῆσ. This shade of meaning is insufficiently distinguished in dictionaries and translations. Cp. note on τιμᾶ, sup. 415. καθαρὰν κ.τ.λ. unlocking clean his heart, i.e. loving wholly and without reserve; καθαρὰν (a predicate) has its primary physical sense free, open, as in καθαρὰ δδος an open road. For πάρεστι (παρέσται l.) Badham suggested παρέστη into whose mind it entered, and it is true that δτφ πάρεστι would more naturally signify he who can than he who would.

663 foll. The episode of Αίγειος, necessary to the plot as providing Medea

with a refuge (cp. 389), is the least satisfactory part of the play; though it was no doubt more interesting to the original audience as connecting the ancient legend with Athens, which appears or is meant to appear in the character of protectress to the oppressed, like King Theseus in the *Oedipus Coloneus*. But the conduct of Αίγειος is anything but chivalrous (719 foll.) and the scene is not made more attractive by the long στιχομυθία, which (as Wecklein observes) is proper to the quick exchange of thoughts in haste or passion (cp. 324 foll.), but in such a place as this has a very frigid effect, which the poet has sought rather to increase than diminish. Notice the highly artificial manner of the opening salutation. I cannot help supposing that the form of the dialogue expressed or was meant to express something which we hardly feel. Is it the Athenian or Euripidean conception of courtliness?

665. σοφοῦ. The epithet is merely courteous and selected as being generally applicable to an old monarch. At least no special reason is known for applying it to Pandion.

668. See Introd. on the MSS s and s'.

AI. παιδῶν ἐρευνῶν σπέρμ' ὅπως γένοιτό μοι.
 MH. πρὸς θεῶν, ἄπαις γὰρ δεῦρ' ἀεὶ τελεῖς βίον; 670
 AI. ἄπαιδές ἐσμεν δαίμονός τινος τύχη.
 MH. δάμαρτος οὐσης, ή λέχους ἀπειρος ὁν;
 AI. οὐκ ἐσμὲν εὐνῆς ἀξυγες γαμηλίου.
 MH. τί δῆτα Φοῖβος εἰπέ σοι παιδῶν πέρι;
 AI. σοφώτερ' ή κατ' ἄνδρα συμβαλεῖν ἔπη. 675
 MH. θέμις μὲν ἡμᾶς χρησμὸν εἰδέναι θεοῦ;
 AI. μάλιστ', ἐπεὶ τοι καὶ σοφῆς δεῖται φρενός.
 MH. τί δῆτ' ἔχρησε; λέξοι, εἰ θέμις κλύειν.
 AI. ἀσκοῦ με τὸν προύχοντα μὴ λύσαι πόδα,
 MH. πρὶν ἀν τὸ δράσγις ή τὸν ἔξικη χθόνα; 680
 AI. πρὶν ἀν πατρών αὐθίς ἐστίαν μόλω.
 MH. σὺ δ' ὡς τί χρήζων τήνδε νανστολεῖς χθόνα;
 AI. Πιπθεύς τις ἐστι, γῆς ἄναξ Τροιῆντος.
 MH. πᾶς, ὡς λέγουσι, Πέλοπος εὐσεβέστατος.
 AI. τούτῳ θεοῦ μάντευμα κοινώσαι θέλω. 685
 MH. σοφὸς γὰρ ἀνὴρ καὶ τρίβων τὰ τοιάδε.
 AI. κάμοι γε πάντων φίλατος δορυξένων.
 MH. ἀλλ' εὐτυχοῖς καὶ τύχοις ὅσων ἐρᾶς.
 AI. τί γὰρ σὸν δύμα χράς τε συντέτηχ' ὅδε;

670. πρὸς θεῶν exclamation of surprise. *ἄπαις γὰρ κ.τ.λ.* The presumable continuation of the words of Aegeus (*ἄπαις γὰρ τείω*) is thrown into the form of a question.

675. *Subtile terms beyond man to interpret.* *Ἐπη* (the plural) signifies properly chosen language, phrases, and for this reason applies with a shade of impatience to that which is dark and obscure; cp. *Iph. T.* 723 *ἀγα* τὸ Φοῖβον οὐδὲν ὀφελεῖ μ' ἐπη, *H. F.* 111 *ἐπεια* μόνον, Soph. *Phil.* 1112 *δοκοτα* *κρυπτά* τ' *Ἐπη* δολερᾶς φρενός etc. With the construction compare Plat. *Krat.* 392 *ταῦτα μὲν λόγως μείζω ἐστιν η κατ' ἐμὲ καὶ σὲ ἔξευρεῖν.*

676. *μὲν* in an interrogative sentence as elsewhere marks the proposition as preliminary and points to a sequel. It implies therefore that the speaker either

wishes or feels bound to assume it true; *It is no offence for me to know his oracle?* Satisfied of this she proceeds to the question. So in 1129 *φρονεῖς μὲν ὄρθα*; *you have your sound wits?*—and therefore (he implies) what can you mean? Cp. *Akt.* 146, *Hipp.* 316.

677. *ἐπεὶ τοι καὶ* the particles have each their regular meaning, *καὶ* marking the reason alleged as strong and *τοι* as obvious. *Nay surely, for 'tis just a subtle wit that it needs.*

679. *Ἄγει παῖδῶν δεομένψ τὴν Πυθίαν* ἀνελεῖν λέγουσι τὸν θρυλούμενον χρησμὸν διακελευούμενον μηδεμίᾳ γνωσκούσι τοι πρὶν ἔθεντες Αἴθιρας *Plut. Thes.* 3.

684. i.e. *πᾶς Πέλοπος, εὐσεβέστατος ὡς λέγουσι.*

689. γὰρ. “Medea utters the wish ἀλλ'...ἐρᾶς in a tone which causes Aegeus for the first time to notice her appear-

MH.	Ἄγεν, κάκιστός ἐστί μοι πάντων πόσις.	690
AI.	τί φής; σαφῶς μοι σὰς φράσον δυσθυμίας.	
MH.	ἀδικεῖ μ' Ἰάσων οὐδὲν ἔξι ἐμοῦ παθών.	
AI.	τί χρῆμα δράσας; φράζε μοι σαφέστερον.	
MH.	γυναικὸν ἔφη ήμιν δεσπότιν δόμων ἔχει.	
AI.	μή που τετόλμηκεν ἔργον αἰσχιστον τόδε;	695
MH.	σάφεστον ἔστω τούτῳ οἱ πρὸ τοῦ φίλοι.	
AI.	πότερον ἔρασθεις ή σὸν ἔχθαιρων λέχος;	

ance. Hence his reply ‘*You are not happy, for your mien betrays sorrow and care,*’ and with this he involves the question ‘What is the cause?’” (Wecklein). This analysis seems correct, and presents a curious example of elliptical compression. On the stage the transition would be marked by a pause and explained by appropriate action.

συντελεῖκα is wasted away, sunken.

690. **Ἀλγέν.** With this outburst the dialogue changes, becoming rapid and excited.

694. **ἔφη ήμιν succeeding to my place.** See Lexicon s. v. *ἐπιγαμεῖν*.

695. **μὴ πον.** Surely he cannot have dared, cp. Aesch. P. V. 247 μὴ πον τι προύβητονδε καὶ περιπτέρω; μὴ Schenkel ή or ή MSS; but ή πον, signifying perchance, belike, gives a wrong expression. Elmsley’s ή γάρ also gives the right meaning but less forcibly and with more alteration. οὐ πον Wecklein² as in *Hel.* 135, 600 etc.

697—701. Two points here require new explanation. If a strong stop is to be placed after *ἔρωτα* then unless *πιστὸς φίλος* is an expansion or explanation of *μέγαν γ' ἔρωτα ἔρασθεις* (and it is difficult to see how it can be) the absence of connexion is against the simplest principles of Greek, as one scribe (B) felt and accordingly wrote, in defiance of metre, *πιστὸς δ'.* More strange still is the abruptness of 699, 700. Indeed 699 itself as generally understood, *Away with him, if he be even so base as this!* is an awkward break in the rapid enquiries of

695, 697, and 701. The easiest remedy no doubt would be to omit 698, 9, marked for omission by Wecklein. But what could have induced an interpolator to manufacture these difficulties? With respect to 698, is the colon usually placed after *ἔρωτα* indispensable? With the necessary supplement of *ἔρασθεις* the line may be translated continuously. *Æg.* Was it for love’s sake or for displeasure against you? Med. For love, for a high love, he betrayed his dearest. Prinz puts a note of interrogation after *φίλος*, which however is perhaps only a slip of the pen. In *μέγαν ἔρωτα* Paley (rightly I think) sees a touch of sarcasm, “implying that the real inducement to the match was its greatness,” which in 700 is more explicitly put, *His ‘passion’ was to wed with a royal house.* This is of the first importance to the conception of the play, for it shews that Medea after all believed the language of Jason in 593 and elsewhere to be sincere, and this I am sure the poet meant. To suppose Jason a mere selfish traitor abandoning an old flame for one newer and more attractive destroys the conflict of reason and sentiment which is meant to give interest to his situation. In 699—701 the difficulty is removed by proper punctuation.

Ægeus, bringing himself with difficulty to comprehend the cruel act which Medea is disclosing, is pursuing his questions without attending to the full import of 698—“But if he really has the baseness for it, what father makes himself accom-

MH. μέγαν γ' ἔρωτα πιστός οὐκ ἔφυ φίλοις.
 AI. ἵτω νυν, εἴπερ, ὡς λέγεις, ἐστὶν κακός,—
 MH. ἀνδρῶν τυράννων κῆδος ἥρασθη λαβεῖν. 700
 AI. δίδωσι δ' αὐτῷ τίς; πέραινέ μοι λόγον.
 MH. Κρέων, ὃς ἄρχει τὴσδε γῆς Κορινθίας.
 AI. συγγνωστὰ γάρ ἦν σε λυπεῖσθαι, γύναι. †
 MH. δλωλα· καὶ πρός γ' ἔξελαύνομαι χθονός.
 AI. πρὸς τοῦ; τόδ' ἄλλο καινὸν αὖ λέγεις κακόν. 705
 MH. Κρέων μ' ἐλαύνει φυγάδα γῆς Κορινθίας.
 AI. ἐὰ δ' Ἰάσων; οὐδὲ ταῦτ' ἐπήνεσα.
 MH. λόγῳ μὲν οὐχί, καρτερεῖν δὲ βούλεται.

plice by bestowing his daughter?", while Medea meets his doubt by completing and emphasizing her previous reply. *ἴτω* is not equivalent to *ἔρρετω*—it is not clear that there is such a usage in tragedy—but is a mere exclamation, expressing here anger and contempt, like the Elizabethan 'go to' and 'come up'; cp. 798, 819 and *Herakl.* 455 οὐ φιλέων δεῖ τὴν ἐμὴν ψυχὴν *ἴτω*. This explanation accounts for the emphatic inversion of *τὸς αὐτῷ δίδωσι*; and for the impatient πέραινέ μοι λόγον, which naturally follows the interruption. For *δὲ* in the apodosis of a conditional sentence (=English *then*), see Plat. *Phædr.* 255 A and numerous examples in Kühner § 533 I b.

703. *γαρ s' μὲν γαρ s* but this seems a false conjecture, for *μὲν* requires an expressed or implied antithesis, 'There is excuse, but etc.,' which is out of place. Of the various corrections I prefer Wecklein's *συγγνώτης δγαν ἄρι*. Hermann *μὲν τάρη*.

708. *He protests in show, but inclines to resignation, lit. prefers to bear it patiently.* The last words are a piece of irony, surely transparent enough, for *is secretly glad*. They exactly describe the attitude of Jason (455 foll.), who represents himself as having to the extent of his power staved off the sentence of banishment which Medea *to his regret*

has rendered inevitable. For the transitive *καρτερεῖν* cp. *Alk.* 1071 χρὴ δ', δστις εἰ σν, καρτερεῖν θεοῦ δδσιν. So I understand, after Elmsley, the reading of all the MSS, and to say the truth cannot quite see why there has ever been any question about it. Matthiae solemnly objects that "καρτερεῖν est quidem aequo animo aliquid sustinere sed quod ipsi τῷ καρτεροῦντι, non alii, injucundum est. si hoc loco verum esset καρτερεῖν, significaretur, ipsi Jasoni Medeae exsilium grave accidisse, quod longe secus est." As if this 'signification' was not the very point! Elmsley has not however hitherto been followed, I am not sure that he has been understood, except (curious exception) by Scholefield, who supplies the elucidation that *καρτερεῖν δὲ βούλεται* "amarum ironiam in se habet"; perhaps Elmsley should have added these few words to his note. Meanwhile there has been strange work. One or two MSS (for the puzzle is of long standing) cite a conjecture *καρδίᾳ δὲ βούλεται in his heart he wishes it!* This with a confused scholion which suggests *καρδίᾳ δ' οὐ βούλεται* or *καρτερεῖν δ' οὐ βούλεται* has given scope for various originality, until one editor actually suggests *καρτὰ δ' ἔργοισιν θέλει*. And all this because a person, whose ineffectual regret is regarded as a pretence, is said to be resigned.

ἀλλ' ἄντομαι σε τῆσδε πρὸς γενειάδος
γονάτων τε τῶν σῶν ἵκεσία τε γέγνομαι,
οἴκτειρον οἴκτειρόν με τὴν δυσδαλμονα
καὶ μή μ' ἔρημον ἐκπεσοῦσαν εἰσβῆσῃ,
δέξαι δὲ χώρᾳ καὶ δόμοις ἐφέστιον.
οὔτως ἔρως σοὶ πρὸς θεῶν τελεσφόρος
γένοιτο παῖδων, καύτὸς δλβιος θάνοις.
εὑρημα δ' οὐκ οἰσθ' οἰον ηὔρηκας τόδε
παύσω δέ σ' ὅντ' ἄπαιδα καὶ παῖδων γονάς
σπεῖραι σε θήσω· τοιάδ' οἶδα φάρμακα.
AI. πολλῶν ἔκατι τήνδε σοι δοῦναι χάριν,
γύναι, πρόθυμός είμι, πρῶτα μὲν θεῶν,
ἔπειτα παῖδων ὡν ἐπαγγέλλει γονάς·
ἐς τοῦτο γὰρ δὴ φροῦδός είμι πᾶς ἐγώ.
οὔτω δ' ἔχει μοι· σοῦ μὲν ἐλθούσης χθόνα,
πειράσομαι σου προξενεῖν δίκαιος ὡν.
τοσόνδε μέντοι σοι προσημαίνω, γύναι·

710
715
720
725

711. *οἴκτειρον.* There is a doubt whether the true spelling is not *οἴκτηρον* as Prinz gives it, cp. Curtius, *Greek Verbs*, § 372 (p. 255, Eng. trans.) note. Possibly not a few Athenians would have hesitated between the two.

714, 15. These lines have been suspected, but there is nothing against them except that 716 would be joined a little more smoothly if they were away. Nauck (with others) objects to *θάνοις* and prefers *θάλοις*, a doubtful form in Attic dialogue. Certainly *may you die happy* is not just the expression we should expect, but the true English is rather *may you yet be happy ere you die*, a form not unnatural to Greeks, with their favourite common-places about ‘looking to the end.’ Wecklein makes the same defence, referring to Hdt. i. 32, Eur. *Andr.* 100, Aesch. *Ag.* 928, Soph. *Trach.* 1, etc., and in his second edition points out the connexion between the happiness of a death-bed and the blessing of children, cp. Soph. *O. C.* 1100.

717. *δλ.* The antithesis suggested by this word is to *οὐκ οἰσθα*. ‘And little as

you know the treasure you have found, I shall be the means of blessing you with children.’ As a distressed suppliant she half apologizes for her great promises.

722. *muneri namque huic ego in-
efficax sum totus* (Buchanan): κατὰ τοῦτο τὸ μέρος τῆς παιδονούσας ἔρημος εἰμι schol. For *φροῦδος* applied to the loss or absence of physical power cp. *Herakl.* 703, λῆμα μὲν οὕπω στέρρυσι χρόνος τὸ σὸν ἀλλ' ἡβὲ σῶμα δὲ φροῦδον, and *Or.* 390, τὸ σῶμα φροῦδον τὸ δ' δνομ' οὐ λέλοιπέ με. Out of respect for Elmsley I mention the other version *To this I am wholly surrendered, have given all my desire*, which apart from other objections gives to *φροῦδος* a sense improbable and without example.

724. *δίκαιος ὡν*, sc. *τοῦτο ποιεῖν under the obligation* to protect you created by the relation of suppliant and host, which will give me an answer to the reclamations of my friends abroad (*ξένοι*), the rulers of Corinth, to whom as well (*καὶ* 730) as to you I would be justified.

725—30. The repetition of the same meaning in these lines has been with

ἐκ τῆσδε μὲν γῆς οὐ σ' ἄγειν βουλήσομαι, αὐτὴ δὲ ἐάνπερ εἰς ἐμοὺς ἔλθης δόμους, μενεῖς ἀσυλος κοῦ σε μὴ μεθῶ τινι. ἐκ τῆσδε δὲ αὐτὴ γῆς ἀπαλλάσσου πόδα· ἀναίτιος γὰρ καὶ ξένοις εἶναι θέλω.	730
MH. ἔσται τάδε· ἀλλὰ πίστις εἰ γένοιτο μοι—	
AI. μῶν οὐ πέποιθας; ἢ τί σοι τὸ δυσχερές;	733
MH. πέποιθα· Πελίου δὲ ἔχθρός ἔστι μοι δόμος Κρέων τε. τούτοις δὲ ὄρκίοισι μὲν ζυγεῖς ἄγονσιν οὐ μεθεῖ ἀν ἐκ γαλας ἐμέ· λόγοις δὲ συμβάσας καὶ θεῶν ἀνώμοτος	735
τούτων, ἔχοιμ' ἀν πάντα πρὸς σέθεν καλῶς.	732

some probability taken for a trace of a second recension of the play (see Introd.), 725—728 being an alternative for 729, 730. It may however be attributed to the desire of the monarch to make himself perfectly clear upon the terms of this most business-like negotiation.

731. *I were on your part well contented.* I think with Nauck (*Eur. Stud.* 124 note) that this confusion of the phrases πάντα ἔχω and πάντα καλῶς ἔχει is too clumsy to be genuine, and accept his theory that the line was inserted merely to fill up the construction, the genuine speech of Medea not being completed but ending with a perfectly natural pause after the delicate suggestion of 731. Such irregularities are necessary to dramatic effect and the rarity of them in Greek drama is due to the expositors through whose hands our MSS passed, who filled up even imaginary deficiencies of construction (cp. 12), much more those which were real.

736. *τούτοις (τοῖς ἔχθροῖς) ἄγοντα ἔμε-* ἐκ γαλας οὐ μεθεῖ ἀν (ἔμοι) *when they seek to carry me off you will not part with me.* The reading μεθεῖ ἀν (1.) depends entirely upon the alleged impossibility of the contraction μεθεῖς for μεθεῖης, which has overwhelming MSS

authority. In the plural number these contractions were perfectly regular (Curtius *Gk. Verb.*, p. 330 Eng. trans.) and it seems possible that analogy should produce an occasional μεθεῖς, just as μεθεῖης, Curtius thinks, produced the irregular μεθεῖηρ by the side of μεθεῖε. The active is used twice (728, 751) in this very context and gives a far more natural construction. However I follow the best authorities.

737. 8. ἐνώμοτος—φίλος—ἐπικηρυκεύμασιν—ἀν πίθοιο MSS. Of the discussion on these lines the following are the ascertainable results. (1) The general sense is undisputed. ‘If you make with me a verbal pact only, not confirmed by oath, you may be unable to resist the solicitations (diplomatic demands) of my enemies.’ (2) It is certain from the scholia that ἐπικηρυκεύμασιν the reading of our MSS is an alteration to suit πίθοιο, the original being ἐπικηρυκεύματα—“He uses the accusative instead of the dative, for he should have said καὶ τοῖς ἐπικηρυκεύμασιν οὐκ ἀν πίθοιο. According to Didymos there is an ellipse of διὰ—διὰ τὰ ἐπικηρυκεύματα.” (3) In καὶ θεῶν ἐνώμοτος a negative is lost, which may be supplied by reading κοῦ, or μὴ, or ἀνώμοτος. Of these corrections the third, which is as

ψιλὸς γένοι' ἀν κάπικηρυκεύματα
οὐκ ἀντισοῖο· τάμα μὲν γὰρ ἀσθενῆ,*
τοῖς δ' ὅλβος ἔστι καὶ δόμος τυραννικός.

AI. πολλὴν ἔλεξας ἐν λίγοις προμηθίαν'

740

old as some of the MSS (so *d* and as a correction *a*) is clearly right, for the reason pointed out by Elmsley, that the negative adjective gives a construction to the genitive (of respect) θεῶν: cp. Soph. *El.* 36 ἀσκενον ἀσπίδων etc. (4) φίλος gives no sense, for there is nothing to shew that ἔκεινοι rather than ἔμοι is to be supplied, an ambiguity fatal to the point: and πλθων has no construction. These two words therefore are corrupt. For φίλος Badham proposed φᾶλος, Nauck φηλὸς, *you might prove a palterer, or a cheat:* φηλὸς is of dubious authority.

But I take a different view of the sense required. Medea expressly says that it is not the honesty of Aegeus which she doubts (*πέποιθα* 734). What she does doubt is his view of the right of the case as between him and his ξένοι. (I cannot avoid these forensic subtleties, which are not mine but the poet's.) He has stated his desire to be ἀνάλογος ξένοις. Will a mere verbal compact with Medea give him a sufficient defence to their demands? The first object of the oath, as appears still more clearly from 744, is to strengthen his hands, to give him σκῆψιν τῷ ἔχθροις δεικνύναι. He is to say to the ξένοι 'Do not press me, I am sworn not to consent to your demands.' If he can only say 'I have promised,' his position, and therefore that of Medea, will be less defensible, and, as she says (739), her comparative weakness will not allow her to forego a possible compensation. *If you make a verbal pact unratiified by an oath, you will be without defence and not on equal terms in the parley.* For the corruption of ψιλὸς to φίλος cp. n. on 12. The word, which is rare in poetry, is used by

Sophokles in the general sense of *defenceless* *O. C.* 1028 ἔξουσα σε οὐ ψιλὸν οὐδ' ἀσκενον ἐς τοσήνδ' ὕβριν ἥκοντα and the Lexicon will shew that it could be applied metaphorically to the want of logical arms, as in Demosth. 830 μαρτυριαν μὲν οὐδεμίαν ἔνεβάλετο...ψιλῷ δὲ λόγῳ χρησάμενος, Plat. *Phaed.* 262 οἱ ψιλῶς πως λέγομεν οὐκ ἔχοντες Ικανὰ παραδέγματα. For ἀντισοῦμαι see Thuk. 3, 11. ἀντισοῖο (ANTICOIO) bears the closest resemblance to ἀν πλθοι (ΔΝΠΙΘΟΙΟ) and the error of taking the first syllable for the conditional particle is obviously natural. ἀντισοῦσθαι ἐπικηρυκεύματα is to be on equal terms in mutual (ἐπι) negotiations or to meet demand with equal counter-demand, in this case the demand for extradition with the demand to be excused from perjury. οὐδὲ παρεῖο you would deprecate, Stadtmüller. The other conjectures (as τάχ' ἀν πλθοι σε) are not within critical limits.

741. Here again *s* keeps the reading ἐν λόγοις, which as Nauck observes cannot be a correction, while the majority have ὡς γύναι, a mere editorial device to avoid the collision of ἐν λόγοις with Ελεξας (so MSS). For the same reason modern editors have suggested Εδεξας, the two words being frequently confused (see Porson's list, which might be enlarged, upon *Phoen.* 540). But the whole discussion has proceeded on the supposition that ἐν λόγοις must be taken with the preceding verb and refer to the words just spoken by Medea. I submit that it is to be connected in sense at least with προμηθίαν and signifies generally in *treaty, negotiation, λόγων συναλλαγῆς* as it is more fully called in *Supp.* 602 διὰ δορὸς εἴπας; ἢ λόγων συναλλαγῆς; with which compare *ib.* 357 παρ' ὄπλοις θ'

ἀλλ', εἰ δοκεῖ σοι, δρᾶν τάδ' οὐκ ἀφίσταμαι.
 ἐμοὶ τε γὰρ τάδ' ἔστιν ἀσφαλέστατα,
 σκῆψιν τιν' ἔχθροις σοις ἔχοντα δεικνύναι,
 τὸ σὸν τ' ἄραρε μᾶλλον ἔξτρηγον θεούς.

745

MH. δύμνυ πέδον Γῆς πατέρα θ' Ἡλιον πατρὸς
 τούμοιν θεῶν τε συντιθεὶς ἅπαν γένος.

AI. τί χρῆμα δράσειν ἢ τὸ μὴ δράσειν; λέγε.

MH. μήτ' αὐτὸς ἐκ γῆς σῆς ἔμ' ἐκβαλεῖν ποτε,
 μήτ' ἄλλος ἦν τις τῶν ἐμῶν ἔχθρῶν ἄγειν
 χρήσῃ μεθίσειν ζῶν ἐκουσίῳ τρόπῳ.

750

AI. δύμνυμι Γαλας δάπεδον Ἡλίου τε φῶς

ἡμέρος πέμψω λόγους Κρέοντι. In poetry *λόγος* has large meanings. Thus in *Supp.* 902 it is said of the warrior Tydeus that as compared with his intellectual brother Meleagros οὐκ ἐν λόγοις ἡν λαμπρὸς ἀλλ' ἐν ἀσπίδι in *Alk.* 964 πλεότω ἀψάνεος λόγων, and below 1226 μεριμνηταὶ λόγων, *λόγοι* is something between *letters* (literature) and *language*. For the political sense of *negotiation*, *treaty*, or *diplomatic argument* see the passages cited from Eur. *Suppl.*, and add Soph. *Phil.* 1307 τοὺς τῶν Ἀχαιῶν ψευδακήρυκας, κακοὺς ὄντας πρὸς αἰχμὴν ἐν δὲ τοὺς λόγους θρασεῖς, which is exactly in point. Here the *negotiation* specially in view is that which Medea anticipates between *Ægeus* and the *Ἄγνοτες* (736), and this may be further illustrated from Soph. *Phil.* 563 ὡς ἐκ βίᾳ μὲν ἀξοντες ἢ λόγους πάλιν. Discarding style we might render the exact force of the words thus *You suggest a somewhat distant provision in negotiation*, or, in better form, *This is a shrewd diplomacy indeed*. *Ægeus* professes to think Medea's caution exaggerated, and it is of course true that the reason which she gives for asking the oath is neither the most obvious nor the most real (see the next note). As *Ἐλέξας* and *λόγοις* are so far apart in meaning, Euripides who is not very careful in such matters may possibly have written the MSS reading,

but the difference between *Ἐλέξας* and *ἔδειξας*, whether in sense or in letters, is hardly worth discussion. This line offers additional proof that Medea's scruples turn upon argumentative or logical considerations, and thus confirms the reading *ψιλὸς* as interpreted above.

745. τὸ σὸν τ' ἄραρε μᾶλλον *you stand the firmer*, have the stronger claim. Both *Ægeus* and Medea avoid from delicacy anything more than hints (739, 745) at the stronger bond which the oath will lay upon his conscience, Medea having professed herself in this respect satisfied with his word. The difference is however not out of sight, and the way in which it is handled is the best thing in this curious scene.

748 occurs also in *Iph. T.* 738.

752. *Γαλας δάπεδον Ἡλίου τε φῶς* so Badham from the MSS γαλαν λαμπρὸν ἥλιου τε φῶς (ES) or λαμπρὸν θ' ἥλιου φῶς. The ceaseless confusion of Δ and Λ makes the correction extremely probable. It has been supposed that a note written in the margin to 746 γρ. 'Ἡλιον θ' ἀγνὸν σέβας gives the true reading of 752, but on that hypothesis there is no reasonable explanation of the MSS. The marginal 'variant,' whether intended to refer to 746 or 752 or both, is of no more value than the καρδίᾳ δὲ βούλεται which one of the same hands-^(a) exhibits at 708.

θεούς τε πάντας ἐμμενεῖν ἃ σου κλύω.
MH. ἀρκεῖ· τί δ' ὄρκῳ τῷδε μὴ ὡμένων πάθοις;
AI. ἂ τοῦσι δυσσεβοῦσι γίγνεται βροτῶν. 755
MH. χαίρων πορεύοντα πάντα γὰρ καλῶς ἔχει.
 κἀγὼ πόλιν σὴν ὡς τάχιστ' ἀφίξομαι,
 πράξασ' ἃ μέλλω καὶ τυχοῦσ' ἃ βούλομαι.
XO. ἀλλά σ' δὲ Μαλας πομπαῖς ἄναξ
 πελάσειε δόμοις, ὃν τὸν ἐπίνοιαν 760
 σπεύδεις κατέχων πράξειας, ἐπεὶ
 γενναῖος ἀνήρ,
 Αἴγεν, παρ' ἐμοὶ δεδόκηται.
MH. ὡς Ζεὺς Δίκη τε Ζηνὸς Ἡλίου τε φῶς,
 οὐν καλλίνικοι τῶν ἐμῶν ἔχθρῶν, φίλαι,
 γενησόμεσθα κεῖσθαι δόδον βεβήκαμεν' 765
 οὐτος γὰρ ἀνήρ, οὐ μάλιστ' ἐκάμυομεν
 λιμὴν πέφανται τῷν ἐμῶν βουλεύμάτων
 ἐκ τοῦδε ἀναψόμεσθα πρυμνήτην κάλων,
 μολόντες ἀστυν καὶ πόλισμα Παλλάδος. 770
 ἥδη δὲ πάντα τάμα σοι βουλεύματα
 λέξω· δέχον δὲ μὴ πρὸς ἥδογήν λόγους.

753. ἐμμενεῖν Schaefer ἐμμένεν MSS.

754. τι...πάθοις; i. e. τι εἴχει παθεῖν; πάθοιμι “is transferred to the second person interrogatively.” (Paley.)

756. It is certainly very strange that Ægeus should take no farewell (Nauck), and the whole close of this scene, in the anapaests especially, has a feeble effect, but the injury, if there be any, is beyond remedy.

760. ἀσπεύδεις, κατέχων ἐπίνοιαν αὐτῶν whereon with firm-held purpose thou art bent.

764. This invocation, magnificent in dramatic effect, has a remarkable parallel in Wagner's *Lohengrin*, where Ortrud, having triumphed over the suspicions of Elsa and already forecasting her vengeance, calls exultantly upon the pagan gods of her race as her disarmed rival is about to enter.

767. νῦν δέ, as in 98 and 131 δέ marks the emphatic repetition of the preceding word. This line has been ejected as a mere duplicate of 763, 6. But it is at least possible that the repetition is intentional, and upon the same view the δέ, which some editors omit, is defensible.

768. For where my ship of counsel was labouring worst, she has sighted a haven in yon prince. Cp. Æsch. *Theb.* 210 νεώς καμούνης ποντικῷ πρὸς κύματι.

773. πρὸς ἥδονήν. So far as we can legitimately analyse a phrase which to the writer of it would be an inseparable whole, πρὸς ἥδονήν belongs grammatically not to δέχον but to λόγους. λέγει πρὸς ἥδονήν τινι is to speak so as to please, and hence ἥδονή is opposed to ἀλήθεια (frankness) in Herodotos (7. 101) βασιλεῦν, κότερα πρὸς σὲ ἀληθηγή χρήσομαι

πέμψασκ ἐμῶν τιν' οἰκετῶν Ἰάσονα	
ἐς δύψιν ἐλθεῖν τὴν ἐμὴν αἰτήσομαι·	775
μολόντι δ' αὐτῷ μαλθακοὺς λέξω λόγους,	
ώς καὶ δοκεῖ μοι ταῦτα καὶ καλῶς ἔχει,	
καὶ ξύμφορ' εἶναι καὶ καλῶς ἐγνωσμένα·	779
παῖδας δὲ μὲναι τοὺς ἐμοὺς αἰτήσομαι,	780
οὐχ ὡς λιποῦσ' ἀν πολεμίας ἐπὶ χθονός,	
ἀλλ' ὡς δόλοισι παῖδα βασιλέως κτάνω.	783
πέμψω γὰρ αὐτοὺς δῶρ' ἔχοντας ἐν χεροῦν	
νύμφῃ φέροντας τὸ δῆθεν μὴ το φεύγειν χθόνα.	785
γάμους τυράννων οὓς προδοὺς ἡμᾶς ἔχει	778
ἐχθροῖσι παῖδας τοὺς ἐμοὺς καθυβρίσαι,	782

ἢ ἡδονῆ; So here μὴ πρὸς ἡδονὴν λόγοι stands for λεγόμενα μὴ πρὸς ἡδονὴν *the unseasoned or unpalatable truth.*

δέχονται *accpet χαλεπόν περ ἑόντα δεχώμεθα μὲθον* Hom. Od. 20. 271. In her joy at the prospect of triumph Medea flings away disguise and discovers in a moment (*ἡδη πάντα*) her whole bloody purpose. This unblushing fierceness is in character and produces a good declamatory opportunity, but it goes beyond probability, and a sense of this seems to have led the poet to put into the mouth of Medea this half-deprecatory warning.

778, 9. These lines have been ejected by almost every recent editor. Against 778 the case is clear; it is a mistaken attempt to explain *ταῦτα*, which is intelligible and much more natural without it; and it is condemned by the intolerable clumsiness of οὓς προδοὺς ἡμᾶς ἔχει πράδοντας ἡμᾶς.

779 is unobjectionable in itself and not likely to be inserted. Such a change as from ὡς ἔχει to εἶναι is common in *oratio obliqua*. The repetition of similar language in 777 and 779 may well represent the eager and protesting tone with which Medea will make her pretended submission.

781. λιποῦσ' δν Elmsley MSS λι-

ποῦσα, a necessary correction. λιποῦσ' δν is not 'equivalent to λείψονται' but in this context much more expressive. It negatives not merely the intention to leave the children behind but the likelihood or conceivability of such a thing, *Not that I would leave etc.* (lit. *not as being likely to leave*). Burges proposed λιπα σφε guided by the analogy of ὡς κτάνω. But the analogy is deceptive; the murder of the rival is an ulterior object properly expressed by a final sentence. The absence from Medea's mind of all thought of actually leaving the children is a negative condition contemporary with her request, and properly expressed by the participial construction.

782. The omission of this verse (Brunck) is so great an improvement that the recurrence of its materials at 1060, 1 may suffice to condemn it. Some grammatical editor required an expressed object to λιποῦσ' δν, which however is perfectly well supplied from παῖδας in the previous line.

785. νύμφῃ φέροντας τήρει μὴ φεύγειν χθόνα MSS: a line without meaning or construction, for the notion of a virtual supplication implied in δῶρα φέροντας is a desperate fiction. Many editors de-

λεπτόν τε πέπλον καὶ πλόκον χρυσήλατον·
 κάνπερ λαβούσα κόσμον ἀμφιθῆ χροῦ,
 κακῶς δλεῖται πᾶς θ' ὃς ἀν θλγη κόρης·
 τοιούσδε χρίσω φαρμάκοις δωρήματα.
 ἐνταῦθα μέντοι τόνδ' ἀπαλλάσσω λόγον·
 φμωξα δ' οἰον ἔργον ἐστ' ἐργαστέον
 τούντεῦθεν ἡμῖν τέκνα γὰρ κατακτενῶ
 τάμ· οὐτις ἔστιν ὅστις ἔξαιρήσεται·
 δόμον τε πάντα συγχέασ' Ἰάσονος
 ἔξειμι γαίας, φιλτάτων παῖδων φόνου
 φεύγουσα καὶ τλᾶσ' ἔργον ἀνοσιώτατον.
 οὐ γὰρ γελάσθαι τλητὸν ἐξ ἐχθρῶν, φίλαι.
 ἵτω τί μοι ζῆν κέρδος; οὔτε μοι πατρὶς

787

790

795

clare the line spurious. But what could be the motive for an insertion which creates instead of removing grammatical difficulty? Besides without 785 it is scarcely possible to understand 787. The recurrence of so simple a phrase as *τήνδε μὴ φεύγειν χθόνα* in 940 is of little weight. The scholia record the reading *δῆθεν μὴ* for *τήνδε μὴ*, and a paraphrase upon it *ὡς δὴ παραιτησομένους τὴν φυγήν*. I see no explanation of this variant and gloss except that, as Elmsley suspected, they in some way represent the original, our MSS having only a correction. I suggest this

πέμψω γὰρ αὐτοὺς δῶρ' ἔχοντας ἐν
 χεροῦ
 νύμφῃ, φέροντας δὴ τὸ μὴ φεύγειν
 χθόνα.

φέρειν to earn or to win is found in *χάριν φέρειν*, *κέρδος φέρειν*, *ιδοθν φέρειν* and elsewhere, as Soph. O. C. 5 σμικρὸν μὲν ἔξαιτοῦντα τοῦ σμικροῦ δ' ἔτι μεῖον φέροντα: the children are to go with gifts for the bride, under pretence of earning remission of their banishment by way of return. It will be seen that this explanation precisely corresponds with that given in the scholion; and we may compare the language of Medea herself in 967 *τῶν δ'* *ἔμῶν παῖδων φυγὰς ψυχῆς ἀν ἀλλαξαμεθ'*

οὐ χρυσοῦ μόνον. This sense of the active φέρειν is sufficiently unusual to account for the error of taking φέροντας with νύμφῃ in the common sense of carrying especially as it has that meaning in 950; hence the corruption of δὴ τὸ and the substitution for it of the otiose τήνδε in our MSS.

786 is word for word as 949 and is written in ε before 785, in the rest after it. Upon my view we might suppose that it was brought from 949 to supply to φέροντας the object which, disjoined from τὸ μὴ φεύγειν χθόνα, it appeared to lack. On the other hand if original here it would make the misunderstanding of φέροντας more easy, and upon the balance it is safer to let it stand.

795. *banished for the murder of my own children and burdened with so foul a deed: for the burden which cannot be borne, women, is the laughter of a foe.* The correspondence between *τλᾶσα* and *τλητὸν* is impossible to render with perfect accuracy, the meanings being in reality slightly different: *τόλμη* is *hardihood* both to do and to suffer; the first is prominent in *τλᾶσ' ἔργον*, the second in οὐ γελάσθαι *τλητόν*.

798. *ἵτω.* This phrase originally signified defiance ('utuntur qui constanti animo mali aliquid tolerare aut periculum

οὐτ' οἶκος ἔστιν οὗτ' ἀποστροφὴ κακῶν.
 ἡμάρτανον τόθ' ἡνίκ' ἔξελιμπανον
 δόμους πατρώους, ἀνδρὸς "Εἰληνος λόγοις
 πεισθεῖσ", ὃς ἡμὲν σὺν θεῷ τίσει δικην.
 οὗτ' ἔξ ἐμοῦ γὰρ παιδας ὄψεται ποτε
 ζῶντας τὸ λοιπὸν οὔτε τῆς νεοζύγου
 νύμφης τεκνώσει παῖδ', ἐπεὶ κακὴν κακῶς
 θανεῖν σφ' ἀνάγκη τοῖς ἐμοῖσι φαρμάκοις.
 μηδέτες με φαύλην κάσθενη νομίζετω
 μηδ' ἡσυχαταν, ἀλλὰ θατέρου τρόπου,
 βαρεῖαν ἔχθροis καὶ φίλοισιν εὐμενή·

subire decreverunt.' Elmsley), meaning literally *Let it come*. But as was said at 699 it passed into the cognate but more general character of impatience. 819 is a clear instance, and similarly here Medea interrupts her own exultation over the defeat of her enemies with a bitter reflection upon her own future. Of English interjections *Pshaw!* or *Bah!* answer in sense but not in dignity. I have already compared the archaic 'Go to.'

τί μοι ξῆν κέρδος; *What do I live for?* i.e. *What have I to care for or to hope?* Both these thoughts are present in this exclamation, but it is difficult to analyse with certainty language like the close of this marvellous speech, which in its broken brevity is the very breath of conflicting passions, revenge, remorse, reproach, revenge following and fighting together.

801. *won by a Greek's mere word:* *πιστὸν 'Ελλὰς οἴδεν οὐδέν* says Iphigenia to the barbarian Thoas (*Iph.* T. 1205): *λόγοις* has a contemptuous emphasis as in 321.

808 cp. 304. If, as I think we must believe, 304 is genuine though slightly corrupted through the influence of the present line, the repetition of its terms here is not necessarily pointless. The *σοφοί* or learned classes are there described under the name of the *ἡσυχαῖοι men of*

sedentary or quiet life, and with them, it will be seen, Medea in some sense identifies herself, for she accepts the reputation of *σοφία* attributed to her by Kreon. She here corrects that identification (observe carefully the words *μηδεῖς νομίζετω* implying an antecedent presumption); though as a representative of *σοφία* she is *ἡσυχαῖος* in one sense, she is not *ἡσυχαῖος* in the moral sense of *facile, goodnatured*; she is for 'a quiet life' if it means 'contemplative study' but not if it means 'submission to wrong.' It is probable that all this fencing had meaning to the contemporary public which we can but obscurely divine. The term *σοφὸς* was the notorious badge, as we know from the ridicule of Aristophanes, of the 'new learning' movement represented in literature by Euripides. It is possible (of course we cannot say more) that *ἡσυχαῖος* also had a special significance in relation to these long-forgotten divisions.

809. "The fundamental principle of the Greek upon the question of love to our neighbour." (Wecklein, comparing Archilochos *fr.* 65, Solon *fr.* 13. 5, *Theognis*, 869, Pind. *Pyth.* 2. 151, Eur. *fr.* 1077, *Ion* 1046, *H. F.* 585.) It was undoubtedly the principle of the turbulent and unreflective age which Euripides saw expiring. We are not hastily to assign this or that expression

	τῶν γὰρ τοιούτων εὐκλεέστατος βίος.	810
ΧΟ.	ἐπείπερ ἡμὲν τόνδ' ἐκοίνωσας λόγου, σέ τ' ὀφελεῖν θέλουσα καὶ νόμοις βροτᾶν ξυλλαμβάνουσα δρᾶν σ' ἀπεννέπω τάδε.	
ΜΗ.	οὐκ ἔστιν ἄλλως· σοὶ δὲ συγγνώμη λέγειν τάδ' ἔστι, μή πάσχουσαν, ὡς ἐγώ, κακῶς.	815
ΧΟ.	ἄλλὰ κτανεύν σὸν σπέρμα τολμήσεις, γύναι;	
ΜΗ.	οὕτω γὰρ ἀν μάλιστα δηχθείη πόσις.	
ΧΟ.	σὺ δ' ἀν γένοιο γ' ἀθλιωτάτη γυνή.	
ΜΗ.	ἴτω· περισσοὶ πάντες οὖν μέσῳ λόγοι. ἄλλ' εἰλα χώρει καὶ κόμιζ 'Ιάσονα' ἐις πάντα γὰρ δὴ σοὶ τὰ πιστὰ χρώμεθα. λέξης, δὲ μηδὲν τῶν ἐμοὶ δεδογμένων, εἴπερ φρονεῖς εὑ δεσπόταις γυνή τ' ἔφυς.	820
ΧΟ.	'Ερεχθεῖδαι τὸ παλαιὸν ὅλβιοι καὶ θεῶν παῖδες μακάρων ἴερᾶς	στρ. 825

to the poet himself; this very passage for instance was scarcely written to recommend such self-tormenting fierceness. I would rather believe that the sympathies of the poet were with the *ἥσυχοι*, the men of peace as well as of culture, who were preparing the way for the new morality formulated by Plato.

816. **σὸν σπέρμα.** So s; **τὸν** and the rest **σῶν παῖδε** with variants **σὸν παῖδας**, **σὸν παῖδα**. They are, as Elmsley says, conjectures or originally notes upon **σὸν σπέρμα**, to which he compares Soph. *Trach.* 303 Ἀ Ζεῦν τροπάε μῆτον' εἰσίδομι σε πρὸς τούμον οὕτω σπέρμα χωρίσαντά ποι, *Aesch. Supp.* 141, 275. **σὸν σπέρμα** cannot be either an error or an alteration. Here as elsewhere s has suffered less from editing.

820 foll. To one of her servants, possibly the *τροφός*.

823. **γυνή τ' ἔφυς.** "For the thought compare *Iph. T.* 1061 γυναῖκές ἐσμεν, φιλόφρον ἄλλήλαις γένος, σώζειν τε κουḍ πράγματ' ἀσφαλέσταται, and *Hel.* 329 γυναῖκα γὰρ δὴ συμπονεῖν γυναικὶ χρή." (Wecklein.)

824—865. The Chorus praise the ancient glory and sanctity of Athens and represent to Medea the difficult reception that a murderer must find in such a place. By this reflexion and by appeals to her feelings as a mother they endeavour to turn her from her purpose.

824. **τὸ παλαιὸν ὅλβιο.** The poet is probably painting the heroic age from an antiquity nearer and better known to his own generation, when the Athenians were distinguished among the European Greeks by a luxury of habits common to them with their cousins of Asia. Cp. Thuk. 1. 6 καὶ οἱ πρεσβύτεροι αὐτοῖς (τοῖς Ἀθ.) τῶν εὐδαιμόνων διὰ τὸ ἀβροδίαιτον οὐ πολὺς χρόνος ἐπειδὴ χιτῶνάς τε λινοῦς ἐπάσσατο φοροῦντες ... ἀφ' οὐ καὶ Ἰώνων τοὺς πρεσβυτέρους κατὰ τὸ ξυγγενὲς ἐπὶ πολὺ αὔτη ἡ σκευὴ κάτεσχε. See note to 850.

825. **θεῶν μακάρων.** The elemental powers, of earth and water, Γῆ and Κηφισὸς (see following notes). The mythical descent of the Athenians (*χθόνιοι* 'Ερεχθεῖδαι in Soph. *AI.* 202) from the earth-born Erechtheus was or in the time of Euripides began to be considered,

χώρας ἀπορθήτου τ' ἄπο,—φερβόμενοι

a symbol of that *αὐτοχθονία* upon which the Athenians prided themselves, the stable possession of the same soil traced backwards as far as tradition extended and contrasting favourably with the violent territorial changes of neighbouring states. Thukydides (1. 2) states the fact in his dry historic manner, and adds a philosophic and perhaps malicious explanation *τὴν Ἀττικὴν ἐκ τοῦ ἐπὶ πλεστοῦ διὰ τὸ λεπτύγεων δασασταστον οὖσαν ἀθρωταὶ φάσαιντες τὸν αὐτὸν* (Wecklein).

826 foll. All the MSS and almost all the editions punctuate thus: *ἱερᾶς χώρας ἀπορθήτου τ' ἀποφερβόμενοι κλευστάρας σοφῶν feeding off the land upon wisdom.* Nauck (*Eur. Stud.* 127) dismisses this metaphor with a just sarcasm, “In other words wisdom grows wild in Attika, and her inhabitants browse upon it, as animals upon pasture.” The punctuation *ἄπο, φερβόμενοι* is adopted by Prinz (and in his second edition by Wecklein) from the correction of a second hand in *a.* The true explanation of 835 will prove it to be correct. The key to the passage is the genealogy given in Apollodorus (3. 151) *γῆμις δὲ Ἐρέχθειος Πραξίθεαν τὴν Φρασίκων καὶ Διογενελας τῆς Κηφισοῦ ἔσχε παῖδας κ.τ.λ.* which shews that the Ἐρέχθεῖδαι traced through Erechtheus to Γῆ and through the wife of Erechtheus to the river-god Κηφισός. Thus Ion, speaking of the Erechtheid Kreüsa in the play devoted to the glories of that house (1261)—*ὢ ταυρόμαρφον δύμα Κηφισοῦ πατρὸς οἴαν ἔχιδναν τῆρδ'* ἔφυσας, upon which the commentators cite Apollodorus *l. c.* This union of two divine stocks is here expressed by *θεῶν παῖδες μακάρων, χώρας δ' ἄπο* (sc. Γῆ). Κηφισοῦ τ' ἄπο. The sense and construction of ἄπο may be illustrated by 406 *γεγῶσαν ἐσθλοῦ πατρὸς Ηλίου τ' ἄπο, Hel.* 275 *οὐσ'* ἐλευθέρων ἄπο etc. This at once shews that τὰ in 836 is not the article but, as Hermann and others saw that it ought

to be, the relative. The interposition of the parenthetic comment (*φερβόμενοι—φυτεῦσαι*) upon the first branch of the pedigree would not embarrass Athenian readers or auditors, who being familiar with the legend would anticipate the conclusion from the first.

It will be better to say here that in 835 the MSS give *ροᾶς* (with *ροᾶς* (ε) and *ροῶν* (α²); as corrections); and *s* also *ἐπὶ* for *ἄπο*, the two corruptions being probably connected. As between the inflexions -*ᾶς*, -*ἀς*, and -*ᾶς* the authority of the MSS is never of much weight and in such a case as this is nothing. The corrector *α²* here as in 826 saw the truth so far as to restore a genitive, but the singular is more probable than the plural, and *ροῆ* though not so frequent as *ροᾶ* is found in *Bacch.* 281. The construction is *ἄπο ροᾶς Κηφισοῦ τοῦ καλλιωάου*.

φερβόμενοι κ.τ.λ. sed upon all the glories of the arts and moving luxuriously through clearest air. The mental and physical beauties of the race are the effect of the soil and climate. In this sense Euripides spiritually interprets the myth of the ‘Earth-born.’

ἀβρῶς βαλνούτες. This expression is curious and significant. *ἀβρῶς* was a strong word; as applied even to women it is the mark of coquetry or vanity (see note on 1164), but it is the usual sign of *Oriental* or *Asiatic* softness, as of Hecuba, fainting in the arms of her attendants and sighing for the soft couches of Troy (*Tro.* 56), the Tyrian slave-girls, who in a season of universal mourning find the most pressing subject for grief in the temporary loss of their finery (*Phoen.* 1486), the Lydians (*Aesch. Pers.* 41), whose chief connexion with the Greeks was through the most degrading species of commerce (*Alk.* 675, cp. Grote *Hist. Gr.* Pt. II. Chap. xvii. s. f.), the priesthoods of Oriental religions (*Aesch. fr.* 322, *Eur. Bacch.* 493, 968), and Ganymede (*Tro.*

κλεινοτάταν σεφίαν, αἰεὶ διὰ λαμπροτάτου βαίνοντες ἀβρῶς αἰθέρος, ἔνθα ποθ' ἀγνὰς ἐννέα Πιερίδας Μούσας λέγονται	830
ξανθὰν Ἀρμονίαν φυτεῦσαι— τοῦ καλλινάου τ' ἀπὸ Κηφισοῦ ρόᾶς,	ἀντ. 835
τὰν Κύπριν κλήζουσιν ἀφυσσομέναν χώραν καταπλεῦσαι μετρίοις ἀνέμων	
ἡδυπνοίοις ὅροις, αἰεὶ δὲ ἐπιβαλλομέναν	840
χαίταισιν εὐώδῃ ρόδεσσιν πλόκον ἀνθέων τὰ σοφία παρέδρους πέμπειν ἔρωτας,* παντοῖας ἀρετᾶς ξυνεργούς.	845

820). *Or.* 349 is not genuine, see note on 421. It is used to describe the languishing movements of Oriental mourners (*Æsch. Pers.* 541, 1072), or of persons acting or over-acting such as a part (*Eur. Hel.* 1528 *σοφώταβ' ἀβρὸν πόδα τιθεῖσα*). Here it denotes the soft motion of the body, luxuriating, like the *ἀβροκέμος φονιξ*, in a genial air. As the word is hardly ever elsewhere used of men (except by way of contempt), it is another indication that Euripides was thinking of the ancient connexion between Athens and Ionia; observe the phrase *διὰ τὸ ἀβροδιαιτον* in Thukydides, cited on 824.

830 foll. The birth of the Muses from *Ἀρμονία* in Attica whether invented by the poet or no is undoubtedly here an allegory, signifying that “the happy temper and combination of the elements and climate and the absence of disturbing causes had fashioned the country for their habitation.” (Wecklein.)

836 foll. See Excursus.

844. *Loves the comrades of Art, that aid her to achieve all manner of excellence.* This again is an allegory; in which “Ἐρως is “the passion for the good and beautiful” which assists the miracles of *σοφία*—a word almost too wide for translation. *Culture* is nearest. *ἀρετὴ* has a perfectly general sense and not the later ethical meaning; *παντοῖα ἀρετὴ*=excell-

ence in all the arts (*τέχναι*) which *σοφία* includes, a reminiscence of Homer *Od.* 6. 233 ἀνὴρ ὅρις δν "Ηφαιστος δέδαιν καὶ Παλλὰς Ἀθήνη τέχνην παντοῖην χαρίεντα δὲ ἔργα τελεῖ.

846—850. πῶς οὖν ἱερῷν ποταμῷν ἡ φίλων ἡ πόλις πόμπικος σε χώρα τὰν παιδολέτειραν ἔξει τὰν οὐχ ὅστιαν μετ' ἄλλων MSS, with variants ἡ πόλις ἡ φίλων S πόμπικον b/a² χώραν B ν del. b. In previous attempts to restore and interpret these lines the reading of s has been accepted as the starting-point, but here wrongly, for ἡ πόλις ἡ φίλων can be easily accounted for as a rough remedy to the metre, while ἡ φίλων ἡ πόλις cannot. The more critical remedy of replacing the inflexion φ for ων is confirmed by the sense: the passage preceding deals with (1) the land (*χώρα*), (2) the river (Kephisos), and the plain reference to these two is marred by the irrelevant plural *ποταμῶν*. *ποταμῷ* with the similar *χώρᾳ* for *χώραν* gives the following construction, πῶς οὖν ἡ ιερῷ ποταμῷ φίλων ἡ (ἱερῷ) χώρᾳ (φίλῃ) πόλις πόμπικος ἔξει σε. *How then shall that sacred river and land graciously permit their hospitable city to contain thee*, etc. *ποταμῷ* and *χώρᾳ* are datives ‘of the person interested’ (Kühner § 423, 25 f) and *φίλῳ* (i.e. φίλῳ ὅντι) is a secondary predicate like the participle in *οὐ μοι βούλομένῳ τοῦτο ποιήσεις* and the like. The transposition of the

πῶς οὖν ἵερῷ ποταμῷ
ἢ φίλῳ ἢ πόλις
πόμπιμός σε χώρᾳ
τὰν παιδολέτειραν ἔξει,
τὰν οὐχ ὁσίαν, μεταλλῶ.
σκέψαι τεκέων πλαγάν,
σκέψαι φόνου οίον αἴρει.
μή, πρὸς γονάτων σε πάντως
πάντη θ' ἵκετεύομεν,
τέκνα φουεύσης.
πόθεν θράσος ἢ φρενὸς ἢ
χειρὶ σέθεν τέχναν*

στρ.

850

855
üvt.

first η recurs in the antistrophe 850 and is illustrated by Elmsley from Ar. *Av.* 419 ὅτῳ πέποιθε μοι ξυνῶν κρατέν ἀν
η τὸν ἔχθρον η φίλωντις ώφελεῖν ἔχειν. Some recent writers object to πόμπιμος *hospitable*, *refuge-giving*, and Wecklein says (Appendix) ‘πόμπιμος could refer only to despatching (das Fortgeleiten) and not to receiving (die Aufnahme).’ This, however, is a mistake, for there is an exact parallel in *Phoen.* 984 ΜΕ. ποὶ δῆτα φεύγω
τίνα πόλιν; τίνα ξένων;...ΚΡ. Θεσπρωτὸν
οῦδας. ΜΕ. σεμνὰ Δωδώνης βάθρα; ΚΡ.
ξύνως. ΜΕ. τὶ δὴ τόδι ἔρυμά μοι γενή-
σεται; ΚΡ. πόμπιμος δὲ δαίμονας *The god
(of Dodona) is hospitable.* Cp. Pind. *Nem.*
3. 25 ὄπα πόμπιμον κατέβαινε νόστου τέλος
and Soph. *Trach.* 872 τὸ δῶρον Ἡρακλεῖ
τὸ πόμπιμον, the gift sent by Deianira
to Herakles *upon his return* (see *ibid.*
610 foll.).—The reading of s is not only
technically improbable, but introduces an
antithesis foreign to the passage between
the πόλις and the χάρα; moreover as
φίλων πόμπιμος χάρα thus corresponds to
ιερῶν ποταμῶν πόλεις it would appear that
the hospitality of Athens is made a difficulty,
like the sacredness of its rivers, in the way of receiving the fugitive. Wecklein gives (1st ed.) φυάν πόμπιμος, but not satisfied with this in his second edition further suggests κάρπιμος. But the genuineness and the true sense of

πόμπιμος are established by *Phoen.* I. c. μεταλλῶ. τὰν οὐχ ὁλαν μετ' ἀλλων, says Wecklein, suggests the thought τὰν οὐχ ὁσίαν μετ' ἀλλων ὁσίων ὄντων and to the same effect Paley "you whose society would pollute others." But we may fairly ask by what word the supplement ὁσίων ὄντων is suggested and whether οὐχ ὁσίων ὄντων is not 'suggested' as much? If τὰν οὐχ ὁλαν μετ' ἀλλων means anything, which is open to doubt, it should be 'who art made unholy by being with others,' i.e. defiled by *their* presence. On the other hand the corrections μετ' ἀστῶν, μεθ' ἀγρῶν, μέτοικον are too remote. In a passage so highly-coloured as this, the Homeric and Pindaric μεταλλῶ I ask, question may not be out of place.

853. πάντη πάντως Herwerden πάν-^{ως}
πάντες S πάντες πάντως r l. πάντως πάντη
σ' Nauck.

855. τέκνα μὴ φοεύσης MSS. Hermann proposed μὴ τέκνα φοεύσης and in the antistrophe εὐτλάμονι careless for τλάμονι cruel, from a variant of slight authority ἐν τλάμονι.

857. *téκνων* MSS. A good review of the long and to some extent useless discussion of this passage will be found in Stadtmueller *progr. Heidelb.* 1876, p. 19. The error and the sole error lies in the word *téκνων*. Stadtmueller, rejecting for various sufficient reasons the corrections

καρδίᾳ τε λήψει
δεινὰν προσάγουσα τόλμαν;
πῶς δ' ὄμματα προσβαλοῦσα
τέκνοις, ἀδακρυν μοῖραν φρέ
σχήσεις φόνου; οὐ δυνάσει,
παίδων ἵκετάν πιτυνόντων,
τέγξαι χέρα φοινίαν
τλάμοιν θυμῷ.

860

IA. ἥκω κελευσθεὶς· καὶ γὰρ οὐσα δυσμενὴς
οὐ τὰν ἀμάρτοις τοῦδε γ', ἀλλ' ἀκούσομαι*

865

MH. Ἰάσον, αἴτοῦμα σε τῶν εἰρημένων
συγγνώμον' εἶναι· τὰς δ' ἐμὰς ὀργὰς φέρειν

870

τέκνοις and *τέκνον* (vocative), points out that what is required is an accusative answering to *θράσος*. The construction will then be *πόθεν λήψει η̄ θράσος φρενὸς* *η̄...χειρὶ καρδὶ τε*; whence *wilt thou find courage of soul or...for hand and heart?* For the position of *η̄* see on 845. For the variation between the genitive and dative in balanced clauses he compares *Herakl.* 72 *πόλει τ' ὄνειδος καὶ θεῶν ἀτιμά,* *Rhes.* 760 *τοῦς ξώσι δ' ὄγκος καὶ δόμων εὐδοξία,* *Hipp.* 188 *λύπη τε φρενῶν χερού τε πόνος* and for the association of *χειρ* and *καρδία* the execution, and it is therefore rightly connected with its instrument the hand. For the missing accusative he writes *μένος*, which, if *τέκνων* be neglected, may well stand, but it can hardly be said that it is in letters not so far (nicht allzuweit) from the MSS. As *τέκνων* has scarcely the appearance of an arbitrary guess, it is perhaps an instance of the confusion of *τέκνον* and *τέχνη*, which recurs in this play (1346) and elsewhere. As used here *τέχνη* would answer to the *cunning* of the right hand in the Psalm, and the association *χειρ—τέχνη* is at least natural and common. I cannot, however, find a very good illustration. The remoter object of

προσάγουσα is easily supplied, with *τέκνα* preceding and *ὄμματα προσβαλοῦσα τέκνοις* immediately following.

862 foll. *φένον* BE *φόνον* r b, w sup. on ser. b *φόνον* being apparently a metrical conjecture, *φόνον* has the best authority. *ἀδακρυν μοῖραν σχήσεις φόνου* is intelligible though peculiar, *hold tearless the bloody doom* standing for ‘execute it so that tears do not arrest it’: a possible meaning of the words, though the phrase is very stiff. Some editors accept *φόνῳ*, connecting it with what follows: but apart from the weight of authority the tautology *τέγξαι χέρα φοινίαν φόνῳ* is highly objectionable. Few will subscribe to Hermann’s opinion that *ἀδακρυν μοῖραν σχήσεις φόνου* could be said for *οὐ δακρύσεις φόνου*.

865. See on 855.

867. οὐ τὰν Porson οὐκ ἀν MSS. Possibly the slighter correction οὐ κάν would suffice, the *καὶ* of the principal clause having the same force as the *καὶ* of the concessive clause; the nearest literal rendering would be “*With your being a foe you must not therewith fail,*” etc. i. e. “*Though my foe you must not therefore fail.*” *τοῦδε γ' this small boon,* i.e. *τοῦ η̄κειν με* from 968, or *τοῦ ἀκούειν με* from what follows.

reviving

εἰκός σ', ἐπεὶ νῦν πόλλ' ὑπεργασται φίλα.

ἐγὼ δὲ ἔμαυτη διὰ λόγων ἀφικόμην

καλοιδόρησα σχετλίᾳ, τέ μαίνομαι

καὶ δυσμενάνω τοῖσι βουλεύουσιν εὖ,

έχθρὸς δὲ γαίας κοιράνοις καθίσταμαι

πόσει θ', διὸ ήμῖν δρᾶ τὰ συμφορώτατα,

γῆμας τύραννον καὶ κασιγνήτους τέκνοις

ἔμοις φυτεύων; οὐκ ἀπαλλαχθήσομαι

θυμοῦ; τί πάσχω, θεῶν ποριζόντων καλῶς;

οὐκ εἰσὶ μέν μοι παῖδες, οἶδα δὲ χθόνα

φεύγοντας ήμᾶς καὶ σπανίζοντας φίλων;

ταῦτ' ἐννοηθεῖσ' ησθόμην ἀβουλίαν

πολλὴν ἔχουσα καὶ μάτην θυμουμένη.

νῦν οὖν ἐπαινῶ σωφρονεῖν τέ μοι δοκεῖς

κῆδος τόδ' ήμῖν προσλαβών, ἐγὼ δὲ ἄφρων,

ἢ χρῆν μετεῖναι τῶνδε τῶν βουλευμάτων

καὶ ξυνυμεναιεῖν καὶ παρεστάναι λέχει*

875

880

885

871. ἐπεὶ νῦν κ.τ.λ. since ere now we have done much love to one another. In ὑπεργάζεσθαι the preposition has the same sense as in ὑπάρχειν, to be (do) previously, so that ὑπεργασται=ὑπάρχει εἰργασμένα. This is certainly one and perhaps the only meaning of the compound. In Hipp. 504 we have

καὶ μή σε πρὸς θεῶν, εὐλέγεις γάρ αισχρὰ δὲ,
πέρα προβῆτος τῶνδε· ὡς ὑπέργασμαι μὲν εὐλύνχητο ἔρωτι, τῷ σχρὸς δὲ ήν λέγης καλῶς
εἰς τοῦθ δὲ φεύγω νῦν ἀναλωθήσομαι,

that is 'love has well prepared the ground of my heart for the seed of your temptation,' cp. τῷ σπόρῳ νεῦν ὑπεργάζεσθαι: there is no ground for assuming a separate sense I have subdued, even if it were appropriate. So again in Plut. Galb. 9 καὶ τὰ μὲν αὐτὸς ἐν 'Ρώμῃ διὰ τῶν φίλων ὑπεργάζετο he prepared the ground, accomplished the preliminaries is sufficient. Here two other renderings have been suggested (1) we have done in secret for which Wecklein adduces Plutarch l. c., (2) we have done service cp. ὑπηρετεῖν, but they lack analogy.

879. τί πάσχω; What ails me? concisely for τί παθόντα δργίζομαι; or the like, not 'What harm is done me?' as πάσχειν has not in itself a bad sense, but signifies merely to be affected in some way.

882. ἐννοηθεῖσ' s, ἐννοήσας' r. In the sense to think with myself, reflect, ponder upon, which is here required, Euripides repeatedly has the appropriate middle, the active only in El. 639 τοινόδε πρὸς τὸ πέπτον αὐτὸς ἐννοεῖ, in the different sense of to invent.

887. whereas I should have shared these plans, should have joined in the bridal and countenanced the match. ξυγγαμεῖν σοι L ξυμπεραλνεῖν r. It is utterly improbable that the subtle and significant ξυγγαμεῖν is the unprompted invention of a copyist. 'I ought to have felt,' says Medea in her new amiability, 'that the marriage, being made, as you say, for the good of us all, was as much mine as yours.' The MSS readings are alternative corrections of ξυγγαμεῖν ξυμμεναιεῖν where ξυμμεναιεῖν is a corruption ξυγγαμεῖν a gloss. Cp.

νύμφη τε κηδεύονταν ἥδεσθαι σέθεν.*
 ἀλλ' ἐσμὲν οἶόν ἐσμεν, οὐκ ἔρω κακόν,
 γυναῖκες οὔκουν χρὴ ἔξομοιοῦσθαι κακοῖς* 890
 οὐδὲ ἀντιτείνειν, νήπι' ἀντὶ νηπίων.
 παριέμεσθα, καὶ φαμεν κακῶς φρονεῖν
 τότ', ἀλλ' ἀμεινον νῦν βεβούλευμα τόδε
 ὡς τέκνα τέκνα, δεῦτε, λείπετε στέγας,
 ἔξέλθετ', ἀσπάσασθε καὶ προσείπατε 895

the parallel case of 1184. *συνυμεναιώ* (*sic*) occurs in Plutarch, but the MSS evidence of the present passage confirms the conclusion from analogy (see *Lex. s.v.* *ὑμεναιώ*) that the intransitive form was *ὑμεναιώ*, to which Hermann refers the imperfect *ὑμεναλον* in Aesch. *P. V.* 557. *παρεστάναι λέχει* should have stood by the match i.e. supported it. Unless there is an allusion to some special ceremony, not apparently known or easily conceived, *παρεστάναι* and *λέχει* must both be taken in a metaphorical not in a literal sense. The second is common; for the first cp. *Herakl.* 589 οὐ γάρ ἐνδέητις ἡμῶν παρέστην I stood staunch to you ἀλλὰ προύθανον γένους (the speaker is the self-devoted Makaria and ἡμῶν her brothers and sisters. Lenting, taking a hint from *κηδεύονταν*, proposed to read *παρεστάναι λεχοῦ* (sc. *νύμφη*) should have aided your bride when her time came. I am surprised to see this adopted by Wecklein and Prinz. The allusion is premature, to say nothing more, and see next note.

888. *νύμφη* *νύμφην* MSS. *νύμφην κηδεύονταν* nursing your bride is a strong and, unless *λεχοῦ* be read in 887, not easily intelligible expression. *κηδεύειν* properly signifies the affectionate care or attendance such as is bestowed upon the sick, the helpless (Soph. *O. T.* 1324, *O. C.* 750) or the dead, and is not adequately rendered by waiting on or the like. What care of this kind Medea should or could have rendered does not appear. With *νύμφη* the sense is clear, and should have been glad to ally myself

with your bride, glad, that is, to obtain so powerful a connexion for myself and children, cp. 885 *κῆδος ημῶν προσλαβών*, 76, 367, 990 and the arguments of Jason 551 foll., by which Medea is here pretending to have been convinced. The notion of a *κῆδος* between the wife and her rival is strange enough, but this is the point of the situation.

890. *χρὴ ἔξομοιοῦσθαι*. In this reading I find the common origin of *ἔχρην σ'* *ἔξομοιοῦσθαι* B, *χρῆν σ' ὁμοιοῦσθαι* EA, and *χρή* (or *χρῆν*) *σ' ὁμοιοῦσθαι* S. Compare the parallel passage *Andr.* 352
 οὐ χρή πλι μικροῖς μεγάλα πορσύνειν κακά,
 οὐδὲ εἰ γυναῖκές ἔσμεν ἀτηρὸν κακόν,
 ἀνδρᾶς γυναιξὶν ἔξομοιοῦσθαι φύσιν.

Here as there the sentiment is general (*κακοῖς* plural) though it is of course to be applied to the case in hand. The personal pronoun is therefore better absent, while the reading of B is unaccountable unless *ἔξ-* was in the text. The simple *ὁμοιοῦσθαι* is used in *Bacch.* 1348 *ὅργας πρέπει θεούς οὐχ ὁμοιοῦσθαι βροτοῖς*, unless indeed οὐ *ἔξομοιοῦσθαι* be the true reading. The elision of initial vowels is a constant source of corruption.

891. *ἀντιτείνειν* (*ανταῖς*) is intransitive, and *νήπι' ἀντὶ νηπίων* the accusative in apposition to the verbal action, *nor struggle with them, frowardness against frowardness*, i.e. meeting frowardness with frowardness. *ἀντιτείνειν νήπια* has no sense.

894. *δεῦτε* a solitary example in Attic (Elmsley, who accordingly writes *δεύρο*).

πατέρα μεθ' ἡμῶν, καὶ διαλλάχθηθ' ἄμα
τῆς πρόσθεν ἔχθρας ἐσ φίλους μητρὸς μέτα·
σπονδαὶ γὰρ ἡμῖν καὶ μεθέστηκεν χόλος.

λάβεσθε χειρὸς δεξιᾶς οἴμοι, κακῶν
ώς ἐννοοῦμαι δὴ τι τῶν κεκρυμμένων.
ἀρ', ὡς τέκν', οὔτω καὶ πολὺν ζῶντες χρόνον
φίλην ὁρέζετ' ὠλένην; τάλαιν' ἐγώ,
ώς ἀρτίδακρύς εἰμι καὶ φόβου πλέα.
χρόνῳ δὲ νεῖκος πατρὸς ἐξαιρουμένη
ὅψιν τέρειναν τήνδ' ἔπληγσα δακρύων.

900

XO. κάμοι κατ' ὅσσων χλωρὸν ὥρμηθη δάκρυν

905

897. She identifies her children with herself and therefore attributes to them τὴν πιθόσθεν ἔχθραν εἰς φίλους. It is however she rather than Jason who should make peace with the children, seemingly, and the sequel recognizes this. The explanation of διαλλάχθητε given in 897 is therefore inconsequent.

899. λάβεσθε δεξιᾶς. She offers her hand as if concluding the σπονδαί. A question is raised in the scholia whether the parenthesis is spoken aside or said in the hearing of Jason with an intentional ambiguity, τὰ κεκρυμμένα being either the secret intentions of Medea or the secrets of destiny. Neither view is quite correct. The exclamation is in the first place involuntary and intelligible in its real force to Medea only. In what follows she endeavours to give it a different turn.

906. χλωρὸν δάκρυν pale tear cp. 922. So called in reference to the effect of weeping. I doubt if this epithet has any resemblance to the Homeric θαλερὸν δάκρυν, and I observe that Wecklein has erased this traditional reference in his second edition, but without substituting any other explanation. There is no sufficient proof that χλωρὸς was ever anything but a word of colour. Like all such terms it has a wide range, signifying not only green but every degree of yellow from pale, as in χλωρὸν δάκρυν, χλωρὸν

δεῖμα, up to golden (μέλι χλωρὸν) of honey and the like. It is in this last sense that it applies to the golden drops of wine οἶνον χλωρὰ σταγύνες Kyk. 66, to the blood of the captive 'gilding' the tomb of Achilles τὸν Ἀχιλλείον τύμβον στεφανοῦν αἷματι χλωρῷ Hek. 128, and to that which was drained like wine from the dying Herakles by the poisoned robe ἐκ δὲ χλωρὸν αἷμα μου πέπωκεν ἦδη Soph. Trach. 1055. But water is also pale Phoen. 659: Sophokles has the pale dew (or frost) of plenteous tears ἀδινῶν χλωρῶν δακρύων ἄχναν Trach. 848, and Euripides even πόλιον δάκρυν a white or hoar tear H. F. 1208, an expression to which the use of ἄχνη in Soph. Trach. l.c. forms a transition. For the denoting of paleness by a word primarily meaning yellow cp. the Latin tinctus viola pallor. χλωρὸς τύρος green (i.e. fresh) cheese and ἂς γόνου χλωρὸν while the knee is green (young) are metaphors; in Pindar's χλωρᾶς ἔέρσας ως ὅτε δένδρεον ἄσσει Nem. 8. 68. golden dews would be a better translation than fresh, the dew having poetically the colour which it gives to the tree (pale dews is also possible). In Theokr. 27. 66 ως οἱ μὲν χλοερότιν τανύμενοι μελέστοιν δλλάλαις ψιθύριζον, I think χλοερὸς impossible and should read χλιερότιν warm, cp. 2. 140. For a different view of this word see L. and Sc. s. v.

καὶ μὴ προβαίνει μᾶστον ἢ τὸ νῦν κακόν.

ΙΑ. αἰνῶ, γύναι, τάδ', οὐδὲ ἐκεῖνα μέμφομαι. *Elams
εἰκὸς γὰρ ὄργας θῆλυ ποιεῖσθαι γένος
γάμους παρεμπολῶντι συλαίους πόσει.** *Tale away* 910
letter ἀλλ' ἐσ τὸ λῶν σὸν μεθέστηκεν κέαρ,
ἔγνως δὲ τὴν νικώσαν ἀλλὰ τῷ χρόνῳ.

907. μᾶστον Cobet *Var. Lect. 600.*
μεῖστον MSS. To his examples of this confusion add Eur. *fr. inc. xxvi. 5.* Musgr. *ἐπαλρεται μᾶστον ήνα μᾶστον πέσην.* MSS μεῖστον. The alternative is to take μεῖστον ‘proleptically’ but to advance is not the same as to increase. τὸ νῦν now, its present point, usually τὰ νῦν which Elmsley would read.

910. παρεμπολῶντος ἀλλοῖον MSS. It is the prevalent and the correct opinion that this reading is impossible. Most of the examples cited to justify the genitive παρεμπολῶντος differ from this in the all-important respect that the participle is not inserted between the verb and the dependent case. In Soph. *Trach. 803,* for instance, *τοσαῦτ' ἐπιστήψαντος, ἐν μέσῳ σκάφει θέντες σφε πρὸς γῆν τὴν δ'* ἐκέλσαμεν the accusative, not the genitive absolute, would have been noticeable. *Æsch. Supp. 443* is not open to this objection, *καὶ χρήμασιν μὲν ἐκ δόμων πορθουμένων γένοιτ' ἀν δῆλα.* But in the first place if the grammar required πορθουμένων the hypothesis of corruption would be justified by the neighbourhood of δόμων : and further, it is possible and better agrees with the use of πορθεῖν to take πορθουμένων with δόμων itself. This discussion, however, is scarcely now to the point, for the grammar of παρεμπολῶντος is the least objection. ἀλλοῖος does not occur in tragedy, nor (according to Dindorf) in comedy either, nor is there any sense in dealing with love of another kind. No correction has been proposed which removes these objections without a wide departure from the MSS (see Stadtmauer *Progr. Heid.* p. 22). But if it is certain that the MSS are wrong it is scarcely less clear

that they are not far wrong. No editor or scribe inventing at pleasure would have inserted ἀλλοῖος. Why not, for example, ἀλλοθεν or some other of the many familiar words which would fit the metre as well and the sense so much better? If the correction given above be sound, there is not so much a corruption as a mere mis-spelling. συλλαίος, the parent of σαλλαιος, represents by the commonest of errors συλλαίος, and so Suidas would have written the word, for he places σύλλαι· συλήσεις (συλλήψεις MSS corr. Dindorf) between συλλαβών and Σύλλας : Hesychius also, though he gives σύλαι correctly, relegates the cognate σύλλαων ἐνέχυρον to the neighbourhood of συλλοχισμός. The doubling of Λ is not unsrequent and may have been facilitated in this case by a false derivation from σύν. A parallel will be found in *Theokr. 25. 275* ὥλη MSS ἐτέρη Schol. ἀλλη Words-worth. The only question then is—does συλλαίος give sense? Now συλλαίος is (see *Lex. s. v.*) the right to take prize or seize illicit goods. σύλαια therefore are things subject to such a right, things prizeable (if I may coin the word) or illicit, as συνθηματία are things subject to a συνθημάτιον or bargain, that is, bespoken, and δίκαιος ποιεῖν is bound or justiciable (compellable by δίκαιοι) to do a thing. The termination is common in words of law and business, as συμβόλαιος, συπορθολημάτιος, δύοβάῖος. And παρεμπολῶν is to smuggle. Translate therefore for it is natural in the sex to shew ill humour against a spouse when he traffics in contraband love.

912. ἀλλὰ τῷ χρόνῳ though late, late if not soon. Cp. §42.

νῦμν δέ, παῖδες, οὐκ ἀφρόντιστος πατήρ,	914
πολλὴ δ' ἔθ' ἥξει σὺν θεοῖς σωτηρίᾳ.*	915
οἷμαι γὰρ ὑμᾶς τῆσδε γῆς Κορινθίας	
τὰ πρῶτ' ἔσεσθαι σὺν κασιγνήτοις ἔτι.	
ἀλλ' αὐξάνεσθε ταῦλα δ' ἔξεργάζεται	
πατήρ τε καὶ θεῶν ὅστις ἐστὶν εὐμενής·	
ἴδοιμι δ' ὑμᾶς εὐτραφεῖς ἡβῆς τέλος	920
μολόντας, ἔχθρῶν τῶν ἐμῶν ὑπερτέρους.	
αὕτη, τὸ χλωροῖς δακρύοις τέγγεις κόρας,	
στρέψασα λευκὴν ἔμπαλιν παρηΐδα,	
κούκλῳ ἀσμένῃ τόνδ' ἐξ ἐμοῦ δέχει λόγον;	
MH. οὐδέν. τέκνων τῶνδ' ἐννοούμενη πέρι.	925
IA. τί δῆτα λαν τοῦσδ' ἐπιστένεις τέκνοις;	929

Βουλὴν· γυναικὸς ἔργα ταῦτα σώφρονος. 913

912, 13. The objections of Lenting and Nauck (*Stud.* 129) to 913 are conclusive. The position of *βουλὴν* is intolerable both in syntax and rhythm and the word itself wrong, for *γνῶναι τὴν νικῶσαν* (*γνώμην*) is *to vote the superior vote or come to the better decision*. For the ellipse, to ignorance of which the interpolation is due, see Xen. *Anab.* 6. 1. 18 τὸν δὲ ἐμπροσθεῖν χρόνον ἐκ τῆς νικῶσης ἐπράττον πάντα οἱ στρατηγοί, 6. 2. 12 τούτους δὲ ἐψηφίσαντο ἐκ τῆς νικῶσης ὅτι δοκοὶ τοῦτο ποιεῦν, Anon. in Walz *Rhet.* I. p. 602 15 ὅστοι κάκεδνα...τὴν νικῶσαν φέρει καὶ πάσαις ψήφοις κρατεῖ. Cp. Hdt. 7. 175 ἡ νικῶσα δὲ γνώμη ἐγένετο τὴν ἐν Θερμοπύλαις ἑσβολὴν φυλάξαι. Nauck also notices the incorrectness of *ἔργα*.

914, 915. οὐκ ἀφροτίστως πατήρ πολλὴν ἔθηκε σὺν θεοῖς σωτηρίᾳ *s' a conjecture suggested by the similarity of 741 πολλὴν ἔλεξας ἐν λόγοις προμηθίαν*. The author of the conjecture was certainly justified in seeking an emendation, not because θεῖαι σωτηρίαι τινὶ is bad Greek (for θεῖαι προμηθίαι τινὶ is more doubtful still, see Elmsley's excuses for

it), but because Jason could not possibly say πολλὴν ἔθηκα σωτηρίαν to his children who, as he believes, are on the point of becoming exiles and outcasts. But the root of error is not in *σωτηρίᾳ*. That the true words referred to the future appears not only from the sequel but from the phrase σὺν θεοῖς *under heaven, if God will*, which is a common apology for the anticipation of things yet uncertain, cp. 625, 802, Soph. *O. T.* 146, *Ai.* 765, 779 τάχ' ἀν γενομέθ' αὐτῷ σὺν θεῷ σωτήριοι. This future lurks in *ἔθηκε*, the cause of corruption being the absorption of *εθ'* (*ἐτι*) *for all this, notwithstanding present appearances*, cp. 917, *Andr.* 491, Aesch. *P. V.* 167, 907. The modification of ἀφρότιστος...πολλὴ δ'...σωτηρία was a natural consequence. Jason promises to remember his children and hopes to procure some day their *full restoration*. For *σωτηρία* in this sense see *Lex. s. v.*

924 repeated 1007, see note on 1006.

929—931. In the MSS these three lines follow the next three. The transposition suggested by various writers and adopted by Wecklein and Prinz is a great improvement and justified by the homoeo-

MH.	ἔτικτον αὐτούς· ξῆν δ' ὅτ' ἔξηγχου τέκνα,	930
	ἐσῆλθε μ' οἰκτος εἰ γενήσεται τάδε.	
IA.	Θάρσει νυν εὐ γὰρ τῶνδ' ἐγὼ θήσω πέρι.	926
MH.	δράσω τάδ' οὗτοι σοὶς ἀπιστήσω λόγοις.	
	γυνὴ δὲ θῆλυ κάππι δακρύοις ἔφυ.	928
	ἀλλ' ὅνπερ εἴνεκ' εἰς ἐμοὺς ἥκεις λόγους,	932
	τὰ μὲν λέλεκται, τῶν δ' ἐγὼ μνησθήσομαι.	
	ἐπεὶ τυράννοις γῆς μ' ἀποστεῖλαι δοκεῖ,	
	κάμοι τάδ' ἔστι λῶστα, γυνώσκω καλῶς,	
	μήτ' ἐμποδὼν σοὶ μήτε κοιράνοις χθονὸς ναλεῖν—δοκῶ γὰρ δυσμενῆς εἶναι δόμοις—	935

teleuton of 925 and 926: this caused the accidental removal of 927, 8, necessarily followed by that of 926 itself. Upon the preceding passage 894—923 Prinz proposes a far more extensive redistribution which would greatly multiply the number of speeches. It may be an improvement, but as a restoration is without evidence.

929. **δῆτα λαλεῖ** *s* δή τάλαυνα *s*: in such doubtful cases I generally follow *s*.

930. MSS **ἔξηγχον**. Prinz, who assigns (see above) 918—921 to Medea, would retain **ἔξηγχον**, but in what sense? **ἔξαντεν** does not mean to *pray*.

931. **οἰκτος εἰ a sorrowful doubt whether that will ever be.** Cp. *Hek.* 186 **δειμαλῶν τι ποτ' ἀναστένεις;**

926. **εὐ γὰρ τῶνδ' ἐγὼ θήσω πέρι.** So with slight variation all the principal MSS, except a εὐ γὰρ τῶν δὲ νῦν θήσομαι πέρι. **θήσομαι** appears as a correction, shewing that some ancient critics like almost all the recent doubted the correctness of the active in εὐ θήσω. Perhaps however this is hypercritical. In phrases of reassurance such as the present **καλῶς θήσω** is quite common; Elmsley cites *Hek.* 875, *Or.* 1664, *Hipp.* 521, *El.* 648, see also *Aesch.* *Ag.* 1673 **ἐγὼ καὶ σὺ θήσομεν κρατοῦντε τῶνδε δωμάτων καλῶς.** Considering the many parallels between εὐ and καλῶς (such as εὐ ορ καλῶς ἔχειν, εὐ ορ καλῶς οἴδα) this analogy is strong evidence in favour of εὐ θήσω when actually found, though

it be but once, nor is εὐ θήσω proved impossible, even if it be true that εὐ θήσομαι as a formula of reassurance was correct; but the examples cited from tragedy would not prove even this, for only one is in the future tense *Hipp.* 709, and that is hardly a reassurance,

ἀλλ' ἐκποδῶν ἀπελθε καὶ σαντῆς πέρι φρόντιζ· ἐγὰ δὲ τάμα θήσομαι καλῶς.

Such cases as *Iph.* *T.* 1003

σὺ δ' ἀν τὸ σαντοῦ θέμενος εὐ νόστου τύχοις

have little bearing on the question. Surely καλῶς θήσω with the very same shade of meaning is better authority for εὐ θήσω than εὐ θέμενος with a different shade can be against it. To introduce θήσομαι it is of course necessary to expel ἐγὼ which appears in every MS of any weight and is defended by the resemblance of *Hipp.* 521 etc. If correction is necessary I prefer Stadtmauer's θάρσει, γίνεαι, τὰ τῶνδ' ἐγὼ θήσω καλῶς: πέρι he attributes to the similar ending of 925, the preceding line in the MSS order.

928. **ἐπὶ δακρύοις ἔφυ made for tears,** cp. *fr.* 324 **ἔρως γὰρ ἄργον κάπι τοῖς ἄργοις ἔφυ made for the idle.**

933. **ἐγὼ** perhaps distinguishes what is to follow as a proposition *ex parte* as opposed to the preceding διαλλαγή. τῶν δὲ νῦν Herwerden. Perhaps τωνδ' ἔτι?

934. **ἀποστέλλειν s.**

ἡμεῖς μὲν ἐκ γῆς τῆσδ' ἀπαίρομεν φυγὴν, παῖδας δ' ὅπως ἀν ἐκτραφῶσι σῇ χερὶ ^ν αἵτοῦ Κρέοντα τήνδε μὴ φεύγειν χθόνα.		
IA.	οὐκ οἶδ' ἀν εἰ πείσαιμι, πειράσθαι δὲ χρῆ.	940
MH.	σὺ δ' ἀλλὰ σὴν κέλευσον αἴτεσθαι πάρος—*	
IA.	μάλιστα, καὶ πείσειν γε δοξάω σφ' ἔγώ.	944
MH.	εἴπερ γυναικῶν ἔστι τῶν ἄλλων μία. συλληήψομαι δὲ τοῦδε σοι κάγῳ πόνουν πέμψω γάρ αὐτῇ δῶρ' ἀ καλλιστεύεται τῶν νῦν ἐν ἀνθρώποισιν, οἶδ' ἔγώ, πολὺ ^ν λεπτόν τε πέπλον καὶ πλόκον χρυσήλατον	945
<hr/> γυναικα παῖδας τήνδε μὴ φεύγειν χθόνα.		943

938. *ἀπαίρομεν* *I go*, as a thing concluded. *ἀπαροῦμεν*. Elmsley. The construction of *φυγὴν* is doubtful. According to analogy it should be *φυγήν*.

942. *ἄλλᾳ then at least, or if not that, then*, cp. 912. *πάρος* Prinz (he proposes *δάμαρτρα σὴν κέλευσον αἴτεσθαι πάρος* but see next note) *πατρὸς* MSS. The construction of *αἴτεσθαι* with a genitive is a solecism, and more than a solecism here with the regular accusative standing close above (940) and easily supplied. For *πάρος instead, rather, in your place* cp. *Herakl.* 536 ἀδελφῶν ἡ πάρος θέλει θανέν, *Or.* 345 τίνα γὰρ ἔτι πάρος οἰκος ἄλλον...σέβεσθαι με χρῆ; Jason is assenting with great hesitation to the proposal that he should go to Kreon himself; Medea, who has counted upon his reluctance to do an unpleasant duty, hastens to substitute a new proposition leading directly to her real object. The occurrence in 1154 of *παραιτήσει πατρὸς* (*αἰτήσει παρὰ πατρὸς*) in relation to the same matter, does not justify *αἴτεσθαι πατρὸς*, but does account for it.

943. This line with the exception of the word *γυναικα* being entirely composed of unnecessary and unpleasant repetition ('nauseam movet' Brunck), violent efforts have been made to get rid of it. *κράτιστα*

τὴν εὐθεῖαν—to omit it, as Prinz does, but this need not involve the re-writing of 942. It is perfectly clear whom Medea is going to name, and Jason, eager to escape the task of dealing with Kreon himself, catches at the substitution before she has finished. Such an interruption would not surprise us in a modern dialogue, and if it looks unfamiliar in Euripides, this is only because we read him in copies in which all such 'difficulties' have been smoothed, as here, by 'explanation.'

945. Rightly assigned by the scholia and recent editors to Medea. In the MSS it is given to Jason, probably for symmetry, to balance the interpolated 943. Observe the subtle flattery with which it responds to the *ἔγώ* of 944. Jason is completely fooled by Medea's submission and feels himself irresistible.

949. A repetition of 786 and probably interpolated thence, as it inconveniently separates *παῖδας φέροντας* from the words with which it is constructed, and to name the gifts here rather spoils the specious vagueness of the preceding lines. See Wecklein (*Appendix*) on 786. Medea knows that her offering will not look likely to tempt the princess and is making the most of it, in order to avert suspicion.

παῖδας φέροντας. ἀλλ' ὅσον τάχος χρεὸν
κόσμον κομίζειν δεῦρο προσπόλων τινά.

950

εὐδαιμονήσει δ' οὐχ ἔν, ἀλλὰ μυρία,
ἀνδρός τ' ἀρίστου σού τυχοῦν' ὄμφευνέτου
κεκτημένη τε κόσμον ὃν ποθ' "Ηλιος
πατρὸς πατὴρ δίδωσιν ἐκγόνοισιν οἰς.
λάζυσθε φερνὰς τάσδε, παῖδες, ἐς χέρας
καὶ τῇ τυράννῳ μακαρίᾳ νύμφῃ δότε
φέροντες· οὗτοι δῶρα μεμπτὰ δέξεται.

955

IA. τί δ', ὡ ματαία, τῶνδε σὰς κενοῖς χέρας;
δοκεῖς σπανίζειν δῶμα βασίλειον πέπλων,
δοκεῖς δὲ χρυσοῦ; σωζε, μὴ δίδου τάδε.
εἴπερ γάρ ήμᾶς ἀξιοὶ λόγου τινὸς
γυνί, προθήσει χρημάτων, σάφ' οἰδ' ἐγώ.

960

MH. μὴ μοι σύ πείθειν δῶρα καὶ θεοὺς λόγος.

951. One of the attendants present leaves the stage and returns at 955 with the gifts.

955. **δίδωσι** historic present. Cp. *Hek.* 1134 ὃν ἔκ Τρολας ἐμοι πατὴρ δίδωσι Πρί-
αμος ἐν δόμοις ἔχειν. *ols.* δὲ *sus* is not elsewhere used by Euripides in dialogue, and perhaps not at all. See commentators on *El.* 1206. *ἐκγόνοις γέρας* Stadt-mueller from *χέρας* in 956.

956. **φερνὰς** *dower-gifts* from the friend of the bride: Medea brought them to Jason and now sends them, with beautiful resignation, to her successor.

957. **μακαρίᾳ** is a felicitation specially appropriate to weddings and other domestic happiness, *Or.* 602, 1208, *Phoen.* 346, *Tro.* 312, 336, *Ion.* 1354, 1461, *Iph. A.* 688 etc. and also signifies the respect of an inferior for the highest rank (*τυράννῳ*); cp. *El.* 710 and the invidious use of it by the fallen Elektra in addressing her mother λάβωμαι μακάριας τῆς οῆς χερός; (*ib.* 1006), and to Helen (*Or.* 86). But to Medea her rival is already 'blessed' in the darker sense of a popular euphemism; **μακάρια γέγονε** *she is dead* (Plato *Laws* 947 D τὸν μακάριον γεγονότα *the defunct*, cp. *Tro.* 1170, *Iph. A.* 1384)

νερτέροις ηδη πάρα νυμφοκομήσει. For examples of similar irony see the mad ecstasies of Kassandra over Priam (*ἐπὶ πατρὸς ἐμοῦ μακαριώτατας τύχας Tro.* 327), and Agave over Pentheus (*μακαρίας θύραν Bacc.* 1170), and cp. the popular curse βάλλ' ἐ μακαρίαν *Go to—heaven.*

958. **δῶρα** is emphatic, or it would be superfluous—as *gifts, you know (toi) they will not be beneath her notice.* A proverb for humble donors similar to ours concerning the 'gift-horse,' or the Greek δῶρον δ' οἱ τι δῷ τις ἐταλνει which in Gaisford (*Paroem. Graec.* p. 32, *Prov. e Cod. Coislin.* 118) stands next to δῶρα θεοὺς πείθει καὶ αἰδολοὺς βασιλῆς quoted in 964. In *μεμπτὰ* there is (see scholia) an ambiguity similar to that of *μακαρίᾳ* above, Medea's gift being truly οὐ μεμπτὸν in the sense of 'formidable,' Soph. *O. C.* 1036 οὐδὲν σὺ μεμπτὸν ἐνθαδ' ὧν ἐρεῖς ἐμοι.

962. Note the occurrence of λόγος in three different senses within four lines, account 962, saying 964, speech 965. It has been suggested that in 964 the repetition is an error and that we should read Εἴτος or φάτις, λόγος being the usual gloss.

964—968. "'Gifts,' says the proverb,

	χρυσὸς δὲ κρείστων μυρίων λόγων βροτοῖς.	965
	ε· κείνης ὁ δαίμων, κεῖνα νῦν αἴξει θεός,	
	νέα τυραννεῖ τῶν δ' ἐμῶν παιδῶν φυγὰς	
	ψυχῆς ἀν ἀλλαξαμέθ', οὐ χρυσοῦ μόνον.	
	ἀλλ', ὡ τέκν' εἰσελθόντε πλησίους δόμους	970
	πατρὸς νέαν γυναῖκα, δεσπότιν δ' ἐμήν,	
	ἴκετεύετ', ἔξαιτεῖσθε μὴ φεύγειν χθόνα,	
	κόσμον διδόντες· τοῦδε γάρ μάλιστα δεῖ,	
	ἔς χειρ' ἔκεινην δώρα δέξασθαι τάδε.	
	ἴθ' ὡς τάχιστα· μητρὶ δ' ὅντες ἐρῆται τυχεῖν	
	εὐάγγελοι γένοισθε πράξαντες καλῶς.	975
XO.	νῦν ἐλπίδες οὐκέτι μοι παιδῶν ζόας,	στρ.
	οὐκέτι στείχονσι γάρ ἐς φόνον ἥδη.	
	δέξεται νύμφα χρυσέων ἀναδεσμᾶν	
	δέξεται δύστανος ἄταν·	
	ξανθῷ δ' ἀμφὶ κόμῃ θήσει τὸν "Λιδα	980
	κόσμον αὐτὰ χεροῦν.	
	πείσει χάρις ἀμβρόσιός τ' αὐγὰ πέπλου	ἀντ.

win gods and princes'" (see note on 958), "and again, 'Gold is stronger than many words'; the gods of the hour are the young princess and her Fortune, and as for gold, I would give my life for the boon I seek." This is the connexion of thought. κείνα for τὰ ἔκεινης is a loose expression, and the whole phrase κείνης...τυραννεῖ somewhat incoherent. κείνης ὁ δαίμων hers (her fortune or genius, cp. *Sapp.* 592 δαίμονος τοῦδε μέτρα) is the deity now to be won; not 'Hers is the good fortune' which is against the use of δαίμων and misses the train of thought. Nauck in his drastic manner would strike out κείνα...τυραννεῖ.

969. πλησίους s, πλουσίους s', the adjective πλησίος being in Attic writers rare. Even apart from this technical consideration the reading of s is better, for πλουσίους is a mere otiose epithet, while πλησίους is not only natural in itself as a direction to the children but assists the spectator to anticipate their speedy return.

976. It would not be easy to find a more exquisite piece of rhythm than this song.

978. ἀναδεσμᾶν. The form ἀναδεσμῆ having the authority of Hom. *Il.* 22. 469 and Hesychius s. v. is restored by Porson (ἀναδεσμῶν by oversight) and Elmsley, ἀναδεσμῶν MSS.

981. αὐτὰ χεροῖν with her own hands. The peculiar position of these words, though intentional and adopted for pathetic force, gives the close of the sentence an irregular appearance, which supposed defect is remedied in the MSS by the addition of λαβοῦσα redundant in sense and also in metre. The alternative assumption of a lacuna in 988 is gratuitous, as the sense is complete. (Nauck *Stud.* p. 130.)

982. ἀμβρόσιός τ' αὐγὰ πέπλων χρυσέβ-τευκτον στέφανον MSS (χρυσότευκτον, πέπλουν ρ). πέπλον was perhaps the reading of s, though L has the prevalent πέπλων. Between πέπλον χρυσότευκτόν τε στέφανον (Elmsley after Reiske) and πέπλου

χρυσοτεύκτου τε στεφάνου περιθέσθαι
νερτέροις δ' ἥδη πάρα νυμφοκομήσει.

985

τοῖον εἰς ἔρκος πεσεῖται
καὶ μοίραν θανάτου δύστανος ἄταν δ'
οὐχ ὑπεκφεύξεται.

σὺ δ', ὁ τάλαν, ὁ κακόνυμφε κηδεμὸν τυράννων, στρ. 990
παισὶν οὐ κατειδὼς

ὅλεθρον βιοτὰ προσάγεις ἀλόχῳ
τε σῷ στυγερὸν θάνατον.

δύστανε μοίρας, ὅσον παροίχει.

995

χρυσοτεύκτου τε στεφάνου (see Hermann *ad loc.*) there is little to choose; in the first case the genitives after χάρις αὐγῇ τε must be supplied, in the second the object to περιθέσθαι. **ἀμβρόσιος** *divine*, i. e. *god-given*, in the literal sense, see 954. For the statement of the Lexicon that **ἀμβρόσιος** is used like the modern *heavenly*, as a mere epithet of beauty, the only evidence I can find is *Hipp.* 136 (the fasting of Phædra):

τριτάταν δὲ νῦν κλύω
τάνδε κατ' ἀμβροσίου
στόματος ἀμέραν
Δάματρος ἀκτᾶς δέμας ἀγνὸν ἰσχεω,

where the false construction of *κατ'* ἀμβροσίου στόματος would betray an error, even if the adjective were as appropriate as it is ridiculous. Read perhaps ἀβρώτον, that is, στόματος κατὰ τάνδε τριτάταν ἀμέραν ἀβρώτον (*gen. absol.*) *her mouth now into the third day unfed*. **ἀμβροσίου** may be an attempt to represent more precisely the rhythm of the strophe φάρεα πορφύρεα, aided by the dangerous affinity of β and μ. But a resolved syllable occurs in the same ode, 147 ἀνίερος ἀθύτων compared with 157 λιμενα τὸν εἴξει-. The feminine **ἀμβρόσιος** is apparently unique, and it is strange that Euripides should have taken such a liberty with an archaic word from the Epos. Considering the careless way in which this passage has been handled and that **ἀμβροσίου πέπλου**

is actually Homeric (*Il.* 338), it may be suspected that it is the right reading here.

987. "Post θανάτου nescio quae manus recentior adscriptis προσλήγεται in B" (Prinz), a convenient illustration of the desire to simplify which produced λαβόντα in 981.

988. ὑπεκφεύξεται L ὑπεφεύξεται P ὑπερφεύξεται S. ὑπερφεύγω is a form of very doubtful authority. Compounds with double prepositions were liable to this kind of abrasion.

992. ὅλεθρον L ὅλεθρον r. βιοτὰν MSS βιοτὰν δὲ παισὶν, ἀντὶ τοῦ τῆς ἡσῆς τῶν παιδῶν schol. Elmsley corrected both text and scholion, citing for the double dative *Rhes.* 266 etc.

995. *Ill-fated man, how great is thy fall!* παρολχεσθαι for οἰχεσθαι to be undone, ruined. So Aeschylus uses the compound παρολχομαι δειματι (*Supp.* 738) for the simple οἰχομαι φόβῳ (*ibid.* 786). This punctuation, suggested by Hermann, is better than δύστανε, μοίρας ὅσον παρολχει *how art thou fallen from thy fortune*, as giving the true ambiguous sense to μοίρα. [A different interpretation of παρολχει has at times found favour and is adopted by Wecklein, *how far art thou deceived*. Against it is the whole usage of οἰχομαι and παρολχομαι with the exception of Aesch. *Supp.* 452, which suggested it, η κάρτα νείκους τοῦδ' ἔγω παρολχομαι,—a line (see Paley *ad loc.*) too obscure to prove anything.]

μεταστένομαι δὲ σὸν ἄλγος, ὡς τάλαινα παῖδων
μᾶτερ, ἀφονεύσεις
τέκνα νυμφίδίων ἔνεκεν λεχέων,
ἄστοι προλιπῶν ἀνόμως
ἄλλᾳ ξυνοικεῖ πόσις συνεύνω. 1000

ΠΑΙ. δέσποιν', ἀφεῖνται παῖδες οἵδε σοὶ φυγῆς,
καὶ δῶρα νύμφη βασιλὶς ἀσμένη χεροῖν
ἔδέξατ'. εἰρήνη δὲ τάκειθεν τέκνους.
ἔα.

τί συγχυθεῖσ' ἔστηκας ἡνίκ' εὐτυχεῖς
κούκις ἀσμένη τόνδ' ἔξι ἐμοῦ δέχει λόγον; 1005
ΜΗ. αἰὰν.

ΠΑΙ. τάδ' οὐξινώδα τοῖσιν ἔξηγγελμένοις,
ΜΗ. αἰὰν μάλισθις. ΠΑΙ. μῶν τιν' ἀγγέλλων τύχην
οὐκ οἶδα, δόξης δὲ ἐσφάλην εὐαγγέλου;

ΜΗ. ἥγγειλας οἱ ἥγγειλας οὐ σὲ μέμφομαι.

ΠΑΙ. τί δαὶ κατηφεῖς ὅμμα καὶ δακρυρροεῖς;

ΜΗ. πολλή μὲν ἀνάγκη, πρέσβυτος ταῦτα γὰρ θεοὶ^ν
κάγῳ κακῷς φρονοῦσ' ἐμηχανησάμην.

ΠΑΙ. θάρσει κάτει τοι καὶ σὺ πρὸς τέκνων ἔτι. 1015

ΜΗ. ἄλλους κατάξω πρόσθεν ή τάλαιν' ἐγώ.

τί σὴν ἔστρεψας ἔμπαλιν παρηΐδα 1006

996. *μεταστένομαι* δὲ and next (or therewith, the notions of change and accompaniment nearly merging in a case like this) I lament etc. Cp. *Hek.* 214 τὸν ἐμὸν δὲ βίον λύθαν λύμαν τ' οὐ *μετακλαλομαι* (*Elmsley*).

1000. ἀνόμως: a rare word.

1001. ἄλλᾳ Matthiae ἄλλῃ MSS, probably an inaccurate correction of ἄλλῳ produced by the termination of συνεύνω.

1005. Ιδ. An exclamation of surprise; restored by Kirchhoff to the παῖδαγωγὸς, the MSS giving it to Medea.

1006. An unmetrical line constructed from 923 (*Valckenaer*). The repetition of 924 by 1007 whether genuine or no must be presupposed to account for the introduction of 1006.

1009. Is there in my news some cir-

cumstance that I know not? τύχη incident as opposed to the main and apparent fact: cp. *Hel.* 267 ὅστις μὲν οὖν ἐσ μιαν ἀποθλέτων τύχην πρὸς θεῶν κακοῦται he with whom, if he regards one circumstance only, the gods deal hard. See on 265.

1012. κατηφεῖς. κατηφὲς Cobet; see *Var. Lect.* p. 591.

1014. Notice the fine turn given to this sentence by the conclusion in the singular, which is by no means the same in effect as ἐμηχανησάμεθα. Remorse for the moment has the upper hand and the honest ἐγώ thrusts the equivocating θεοὶ aside.

1015. κάτει Porson κρατεῖς MSS. Thou shalt yet (cp. 917) be restored (from banishment) by thy children.

1016. κατάξω sc. εἰς "Αἰδου δόμους cp.

ΠΑΙ.	οὗτοι μόνη σὺ σῶν ἀπεξῆγης τέκνων· κούφως φέρειν χρὴ θυητὸν δοντα συμφοράς.
ΜΗ.	δράσω τάδ'. ἀλλὰ βαῖνε δωμάτων ἔσω καὶ παισὶ πόρσυν' οἴλα χρὴ καθ' ὥμέραν. ῳ τέκνα τέκνα, σφῶν μὲν ἔστι δὴ πόλις καὶ δῶμ', ἐν φιλίποντες ἀθλίαν ἐμὲ οἰκήσετ' αἱὲ μητρὸς ἐστερημένοι· ἐγὼ δ' ἐς ἄλλην γαῖαν εἰμι δὴ φυγάς, πρὶν σφῶν διασθαι κάπιδεν εὐδαίμονας, πρὶν λέκτρα καὶ γυναῖκα καὶ γαμηλίους εὐνὰς ἀγῆλαι λαμπάδας τ' ἀνασχεθεῖν. ῳ δυστάλαινα τῆς ἐμῆς αὐθαδίας. ἄλλως ἄρ' ὑμᾶς, ὡς τέκν', ἐξεθρεψάμην, ἄλλως δὲ ἐμόχθουν καὶ κατεξάνθην πόνοις, στερράς ἐνεγκοῦσ' ἐν τόκοις ἀλγηδόνας. / ἡ μήν ποθ' ί δύστηνος εἶχον ἐλπίδας πολλὰς ἐν ὑμῖν γηροβοσκήσειν τ' ἐμὲ καὶ κατθαυοῦσαν χερσὶν εὖ περιστελεῖν, ξῆλωτὸν ἀνθρώποισι· νῦν δὲ δλωλε δὴ
	1020
	1025
	1030
	1035

Alk. 26, but the word is suggested by the κάτει of the παιδαγωγός to which κατάγειν to restore from banishment is the correlative.

1021. πόλις καὶ δῶμα ostensibly Corinth, in the thought of Medea the land of Death.

1025. ἐπίδειν εὐδαίμονας have sight of your prosperity. ἐπιδέων, ἐπόψεος differ from the simple verbs by a slight emphasis, signifying either 'to attain' or 'to be brought to a sight,' and hence 'to be a glad' or 'a forced' spectator. See below 1414 and cp. Hom. *Od.* 20. 233 ἐπόψεις, αἱ κ' ἐθέλησθα κτενομένους μητήρας. A third mode of the same idea gives point to Soph. *Trach.* 887 ἐτέλεσ-
des, ὡ ματαλα, τάνδ' ὑψην; wert thou spec-
tator of the deed (without preventing it)?

1026. Λέκτρα κ.τ.λ. the fond repetition of the idea is for pathos. 'Saepe ad vitium luxuriat Euripides' says a note! λογιστὰ Burges, Prinz, Wecklein. (See *Phoen.* 348).

1027. ἀγῆλαι grace, do honour to (*fleter, feiern*) here of a festival as elsewhere of persons (Pind. *Nem.* 5. 43 etc.) but in the same sense. A different sense *deck, adorn* has been assumed from Hesychius σεμνῶνται ἀναθέναι κοσμῆσαι καὶ ἐσ- ἀγελὴν ἀγαγεῖν; but κοσμῆσαι, if not merely metaphorical and equivalent to *τυμᾶν*, is probably itself based upon the present passage, as Hesychius has many references to this play; it would be instructive to see his authority for ἐσ ἀγε- λὴν ἀγαγεῖν (?).

λαμπάδας for lighting the house at the reception of the bridal procession cp. *Phoen.* 344, ἐγώ δὲ (the mother) οὐτε σοι πυρὸς ἀνήψυ φῶς, νόμιμον ἐν γάμοις ματέρων πακαστα *Ibh.* A. 732 (Wecklein).

1035. Ἰηλωτὸν ἀνθρώπουσι either a thing humanity covets (neut.) cp. 243, or envied of men (fem.). The choice, as one of taste, I must leave to the reader, myself taking the first.

γλυκεῖα φροντίς. σφῆν γὰρ ἐστερημένη
 λυπρὸν διάξω βίοτον ἀλγεινόν τ' ἐμοὶ.
 ὑμεῖς δὲ μητέρ' οὐκέτ' ὅμμασιν φίλοις
 δύνεσθ', ἐς ἄλλο σχῆμ' ἀποστάντες βίου.
 φεῦ φεῦ τί προσδέρκεσθέ μ' ὅμμασιν, τέκνα; 1040
 τί προσγελάτε τὸν πανύστατον γέλων;
 αἰδῖ τι δράσω; καρδία γὰρ οἴχεται,
 γυναικεῖς, ὅμμα φαιδρὸν ὡς εἶδον τέκνων.
 οὐκ ἀν δυναίμην χαιρέτω βουλεύματα
 τὰ πρόσθεν ἄξω παιδας ἐκ γαλας ἐμούς. 1045
 τί δέ με πατέρα τῶνδε τοῖς τούτων κακοῖς
 λυποῦνσαν αὐτὴν δίς τόσα κτᾶσθαι κακά;
 οὐ δήτ' ἔγωγε. χαιρέτω βουλεύματα.
καίτοι τι πάσχω; βούλομαι γέλωτ' ὄφλειν
 ἔχθροὺς μεθεῖσα τὸν ἐμοὺς ἀζημίους; 1050
 τολμητέον τάδ'. ἀλλὰ τῆς ἐμῆς κάκης,
 τὸ καὶ προσέσθαι μαλθακοὺς λόγους φρενι.*
 χωρεῖτε, παιδεῖ, ἐς δόμους. ὅτῳ δὲ μὴ

1037. ἐμοὶ MSS ἔγώ F. G. Schmidt, thus emphasizing the antithesis—"I trusted that you my children would live to bury me, now it is *I* (ἔγώ) that must drag on a weary life, while *you* (ὑμεῖς δὲ)—will go far away."

1045. ἐμοὺς emphatic, 'mine to take away, if I please' (Wecklein).

1051, 2. Out on my weakness, that I should even admit the soft suggestion to my mind! cp. *Alk.* 832 ἀλλὰ σοῦ τὸ μῆ φράσαι How strange that you told me not! the genitive of exclamation. προσέσθαι... φρενί Badham προέσθαι...φρενί s προέσθαι...φρενός s'. This correction must have been accepted at once but for the indiscriminate preference of s', against which it is really the strongest testimony. If προέσθαι...φρενός was the original, why did s make nonsense by writing φρενί, or how came the scribe to mistake so simple a word? On the other supposition all is clear; the error προ- for προσ- is not only common but particularly likely to occur in such a word as προσέσθαι

from the juxtaposition of so many similar letters. Here as elsewhere s has preserved faithfully the impossible reading so produced, s' gives a false attempt to repair it. The arguments from the sense and from Greek usage are almost equally strong. The danger to Medea's resolution lies not in her confessing her compassion but in her entertaining it. προλεμαὶ does not occur in tragedy at all (in Soph. fr. 162 προλεμαὶ is rightly corrected to προσλεμαὶ), προλημ only once (*Hipp.* 124), from which passage and the use of Homer (see *Lex.*) it would appear that if the word were used at all in the sense here assumed, it would be in the active προεῖναι (not προέσθαι). For προσλεμαὶ to admit see Eur. *El.* 622, προσηκάμην τὸ βηθέν, fr 162, and numerous examples in the Lexicon s. v.

1053. δτῷ κ.τ.λ. With this horrible parody of a formula sacred to sacrifice Medea forbids the women of the chorus to attempt interference.

θέμις παρείναι τοῖς ἐμοῖσι θύμασιν,
αὐτῷ μελήσει χεῖρα δ' οὐδεὶς διαφθερῶ.
ἀλλά

μὴ δῆτα, θυμέ, μὴ σὺ γ' ἐργάσῃ τάδε·
ἔσσον αὐτούς, ὡς τάλαν, φείσαι τέκνων,
τὸ ἔκει μεθ' ἡμῶν ζῶντες εὐφρανοῦσί με.
μὰ τοὺς παρ' "Αἰδη νερτέρους ἀλάστορας,
οὔτοι ποτ' ἔσται τοῦθ' ὅπως ἐχθροῦς ἐγώ
παῖδας παρήσω τοὺς ἐμοὺς καθυβρίσαι—
πάντως πέπρακται ταῦτα κούκλιον ἐκφεύξεται·

1055

πάντως σφ' ἀνάγκη κατθανεῖν· ἐπεὶ δὲ χρή,
ἡμεῖς κτενοῦμεν οἴπερ ἐξεφύσαμεν.

1060

1064

1062

1055. *to him I leave it* (*i.e.* let him come or stay away) *but will not drop my hand*, that is spoil my work, a bolder phrase on the model of *διαφθείρειν γνώμην* *to drop a resolve* *Aesch. Ag.* 932, *Eur. Hipp.* 388.

1056. *μὴ σύ γ' σ' μήποτ' σ'*. *σύ γε* ('not thou, whatever others may do') is absurd, and *ποτε* (a conjecture) otiose. Nauck (*Stud.* 130) suggests *μὴ δῆτα, θυμέ, θυμέ, μὴ ἐργάσῃ τάδε*, which would account well for the MS readings but is questionable in metre. Even here I incline to credit s with fidelity and to restore *μὴ σύ μὲν ἐργάσῃ τάδε do not thus with me, my heart*. Throughout this passage Medea with the 'sophistry of passion' (Wecklein) is striving to believe herself the pitiable victim of an overwhelming power (see 1057, 1078, 1079), and this psychological refinement upon the *εἰλεν τῇ δράσει, θυμέ*; of Neophron (see Introd.) is quite in the manner of Euripides *ὁ σοφός*. Cp. the colloquial expression *τὴν ἑαυτοῦ ψυχὴν δρᾶν εὖ* (*indulgere genio*) *Kyk.* 340.

1058 *με βοητόν* *i.e.* at Athens; this however is inconsistent with 1060, 61, which imply that the possibility previously contemplated was that of having them in Corinth; Wecklein supposes the

self-contradiction to be calculated for effect, to exhibit 'the sophistry of passion,' but that I cannot believe. If it is not due to the poet's carelessness, which is improbable, there is an error. *κει μὴ μεθ' ἡμῶν* Hermann; better perhaps *εἰ κού μεθ' ἡμῶν since living, though it be not with me, they will give me delight*. A false stop at *τέκνων* might produce the mistake.

1062, 63 interpolated from 1040, 41. The interpolation rests on a mistake and spoils a natural touch. Absorbed in her own feelings Medea has so far forgotten her murderous attempt, now beyond recall, as to speak of leaving her children to the insults merely of her enemies, instead of to their certain vengeance; the mention of these *ἐχθροί* recalls it with a sudden shock, well marked by the abrupt change of subject in *οὐκ ἐκφεύξεται* (*she will not escape, η τύραννος*, not *τάντα* which is meaningless, nor *τέκνα*, for in speaking of the children plural verbs are used throughout). The ancient expositors, seeking as usual simplicity at any price, assumed *τέκνα* to be the subject and introduced the spurious lines to make this more obvious. They might have observed that Medea in this speech, where *the children are present*, uses no such unmistakeable language.

καὶ δὴ πὸ κρατὶ στέφανος, ἐν πέπλοισι δὲ
νύμφη τύραννος ὅλλυται, σάφ' οἰδ' ἔγω.
ἀλλ' εἴμι γὰρ δὴ τλημονεστάτην ὁδόν,
καὶ τούσδε πέμψω τλημονεστέραν ἔτι,
παῖδας προσειπέν βούλομαι. δότ', ὡς τέκνα,
δότ' ἀσπάσασθαι μητρὶ δεξιὰν χέρα.
ὡς φίλτατη χείρ, φίλτατον δέ μοι στόμα
καὶ σχῆμα καὶ πρόσωπον εὐγενὲς τέκνων,
εὐδαιμονοῦτον ἀλλ' ἔκει τὰ δὲ ἐνθάδε
πατὴρ ἀφείλετ'. ὡς γλυκεῖα προσβολή,
ὡς μαλθακὸς χρὼς πνεῦμά θ' ἥδιστον τέκνων.
χωρεῖτε χωρεῖτ'. οὐκέτ' εἰμὶ προσβλέπειν
οὐα τ' ἔθ' ὑμᾶς, ἀλλὰ νικῶμαι κακοῖς.*

1065

1070

1075

1064. *πέπρακται*. *Any way the thing is done*—i.e. the murder of the princess with its inevitable consequences. The mistake of referring this directly to the murder of the children (see preceding note) demands a forced interpretation of *πέπρακται*, (ἀγτὶ τοῦ κέκριται, εἰμαρται πέπρωται, “ist so gut wie gethan, weil der Entschluss feststeht”) and *πέπρωται* has even got into the text of L.

1067. *ὅδον* ambiguous; the path of exile or of crime.

1068 ejected by Pierson and by several recent editors but upon doubtful grounds. “It would be stupid egoism (alberner Egoismus) in Medea to call the lot of her children, whom she intends to murder, more pitiable than her own” (Nauck *Stud.* 131). Wecklein adds with greater force that the line does not suit the ostensible meaning of 1067. Still it is difficult to account for it. Nauck supposes it to have been suggested by a variant *τλημονεστέραν* in 1067.

1069. *προσειπέν* say farewell. Hipp. 1099, when the hero is actually going into exile as Medea is here pretending to do, *Alk.* 610.

1071. *στόμα* s κάρα s'.

1072. *Noble childish form and face*, here and in 1075 *τέκνων* is adjectival; or does εὐγενὲς express merely admiration, the

second part as often in compounds of εὐ being here insignificant and merging in the substantive?

1077. *οὐα τ' θ' ὑμᾶς*. For the repetition of ἔτι after οὐκέτι cp. Pind. *Nem.* 9. 47 οὐκέτ' ἔστι πέρσω θνατὸν ἔτι σκοτιᾶς ἀλλας ἐφάψασθαι ποδοῦν. In Soph. *Phil.* 1134 οὐκέτι χρησόμενον τὸ μεθύστερον * ἀλλ' ἐν μεταλλαγῇ κ.τ.λ. the metre demands a short syllable after μεθύστερον, and Dindorf, with much probability, supplies ἔτι'. *οὐα τε ** *** * * * *Β τε πρὸς ὑμᾶς* *B¹* *ε* *a²* *τε προσμᾶς* *a* *τ'* *ἐς ὑμᾶς* *s* *πρὸς* *ὑμᾶς* *Chr. pat.* 875. Practically the list of variants is equivalent to *ἐς ὑμᾶς* *s πρὸς ὑμᾶς* *s'*: the hesitation of the first hand of *B* and the variation in *a* merely shew perception of the metrical irregularity. There is no reason to think that *προσβλέπειν* *ἔς τινα* is a possible construction. Here as elsewhere *s'* corrects an error, but inadequately. The recent history of the text is curious. Nauck, aided by the “inferior mss.” suggested θ' (θ for c) but could not deal with οὐκέτι, for which he proposed, as a desperate remedy, οὐ γάρ. Wecklein cites authority for οὐκέτι...ἔτι, and this might be supposed to end the matter. But such is the presumption against *s* that Wecklein himself and Prinz prefer to read παῖδας, on which not very difficult word

καὶ μανθάνω μὲν οὐδὲ δρᾶν μέλλω κακά,
θυμὸς δὲ κρείσσων τῶν ἐμῶν βουλευμάτων,
ὅσπερ μεγίστων αἴτιος κακῶν βροτοῖς. 1080

XO. πολλάκις ἥδη
διὰ λεπτοτέρων μύθων ἔμολον
καὶ πρὸς ἀμίλλας ἥλθον μείζους
ἢ χρὴ γενεὰν θῆλυν ἐρευνᾶν·
ἀλλὰ γάρ ἔστιν μοῦσα καὶ ἡμῖν,
ἢ προσομιλεῖ σοφίας ἔνεκεν·
πάσαισι μὲν οὐ παῦρον δὲ, τί μῆ;* 1085

πρὸς ὑμᾶς is supposed to be a gloss. *ἐς ὑμᾶς* is disowned as ‘a correction.’ Surely the metrical flaw which it removes is less likely to have troubled an average Greek than the bad syntax which it produces.

1078. Here there is a curious but not important variation, *τολμήσω* s' confirmed in this instance by P, δρᾶν μέλλω L, supported by no less than thirteen ancient citations of 1078, 9 (see the references in Elmsley *ad loc.*). Neither has the appearance of a correction, and both readings are probably of very great antiquity. The majority of recent editors decide for δρᾶν μέλλω. *δρασεῖ* Mekler.

1081—1115. Reflexions upon the cares and trials of parents. There have been questions as to the ‘motive’ of these thoughts, and their bearing upon the action of the play. Such questions with much other criticism of Euripides, including some rightly or wrongly bearing the name of Aristotle, simply ignore, in my opinion, the poet’s theory and purpose. Such passages are in the nature of an *entr’acte*; they are intended to relieve the thoughts of the spectator between moments of greater tension, as here between the crisis of passion which precedes and the exciting narrative which follows, and also serve to represent an assumed lapse of time. It must be remembered that with the accompaniment of music they would contrast more sharply with the recited pas-

sages and make a more marked division than in the course of reading. For this purpose it is necessary that the matter of the *entr’acte* should not bear very directly upon the action, while yet it must not be discordant with it. How these conditions could be better satisfied is the only question open to criticism, if criticize we must. To me it is much more clear that the anapæsts ‘fill the necessary pause’ than that they are ‘a somewhat frigid stop-gap’. The workmanship at least is exquisite. Wecklein thinks Medea should remain upon the stage during the interlude, but I doubt this.

1081. An indirect apology, perhaps against contemporary criticism, for the poet’s practice here and elsewhere of putting the reflective moralities of the *σοφοί* into the mouths of women. Aristophanes (*Lys.* 1124—*ἢ ἐγώ γυνὴ μὲν εἰμι, νοῦς δὲ ἐνετεῖλμοι κ.τ.λ.*) points clearly to Euripides, and probably to this passage among others.

1087. *It belongs not to all, but a few such, surely, among so many may perchance be found, and woman is no alien to the muse.* Similar protests against judgments passed upon women in gross occur in fr. 658 ὅστις δὲ πάσας συντίθεις ψέγει λόγῳ γυναικας ἔξῆς, σκαιός ἐστι κοῦ σοφός· πολλῶν γάρ οὐσῶν τὴν μὲν εὐρῆσεις κακήν, τὴν δὲ ὕσπερ αὔτῃ λῆμ' ἔχουσαν εὐγενές, fr. 496 al γάρ σφαλέσαι ταῖσιν οὐκ ἐσφαλμέναις αἰσχος γυναιξίν, *Hek.* 1183 μηδὲ τοῖς σαντοῦ κακοῖς τὸ θῆλυ συν-

γένος ἐν πολλαῖς εὑροις ἀν ἵσως,
κούκ ἀπόμουσον τὸ γυναικῶν
καὶ φημι βροτῶν οἴτινές εἰσιν
πάμπαν ἄπειροι μηδὲ ἐφύτευσαν
παῖδας, προφέρειν εἰς εὐτυχίαν
τῶν γειναμένων.
οἱ μέν τ' ἄτεκνοι, δι' ἄπειροσύνην
εἴθ' ήδυν βροτοῦς εἴτ' ἀνιαρὸν
παῖδες τελέθουσ' οὐχὶ τεκόντες,*

1095

θεὶς ὥδε πᾶν μέμψη γένος. For τι μή; why not? naturally, of course, here parenthetic, cp. Soph. *Ai.* 668 etc.: πᾶν δέ τι σ πᾶν δέ δὴ δή s' from δέ τι δὴ or δὲ δὴ τι, τι having been mistaken for the indefinite pronoun for want of proper punctuation. Elmsley's reading (generally received but disputed by Hermann and Prinz)

πᾶν δὲ γένος
—[μίαν] ἐν πολλαῖς εὑροις ἀν τῶς—
οὐκ ἀπόμουσον τὸ γυναικῶν

was suggested by *Herakl.* 327 πανῶν μετ' ἀλλων ἔνα γάρ ἐν πολλοῖς τῶς εὑροις ἀν. It is attractive but technically impossible, as it does not account for the MSS readings, and the article (*τὸ*) has no construction. τὸ γυναικῶν the case of woman stands for γυναῖκες by a common periphrasis, e.g. Soph. *El.* 261 γ πρῶτα μὲν τὰ μητρὸς οὐκέτι ἔγεινατο ἔχθιστα συμβέβηκεν.

1093. Compare, fr. 575, where the question is left in doubt and *Andr.* 418, *Ion* 488, where the opposite side is taken, and see Paley's Introd. to Vol. I. p. xl. Such comparisons are important as shewing the rashness of attributing to the poet himself sentiments assumed for dramatic purposes.

1094. μέν τ'. So all the MSS. (*τ'* in ras. I.) The substitution of μὲν or μέν γ' (Porson and subsequent editors) destroys a characteristic touch. μέν τε (see Kühner § 506, 2) belongs to the same

archaic or 'Epic' language as ἀπειροσύνη (see note on 422) τελέθω, γλυκερός; this language is adopted for sententious effect, which it derives partly from its antiquity, partly from the associations given to it by the gnomic poets. This μέν τε will defend and be illustrated by the similar γάρ τε in *Ion* 1099 δεκκνοι γάρ τε Διὸς εἰς παῖδων ἀμνημοσύνην (see *Journal of Hellenic Studies* Vol. I. p. 282).

1096. τελέθουσι are in the end or on the whole; cp. *Andr.* 780 ἀδν μὲν γάρ αὔτικα τούτῳ, ἐν δὲ χρόνῳ τελέθει ἔηρόν, Pind. *Ol.* 2. 78 κερδοῦ δὲ τι μάλα τούτῳ κερδάλεον τελέθει;

τεκόντες Reiske (see Elmsley) τυχόντες MSS. I am surprised that this correction should have received no notice beyond Elmsley's bare mention, especially as the difficulty of τυχόντες is indicated in one MS by a superscribed μαθόντες. The following explanations are given of the MS reading. "οὐχὶ τυχόντες sc. παῖδων. In not having children they are spared many trials. The idea in the poet's mind is not fully developed. He meant 'Through inexperience whether children are a pleasure or a pain, they have nothing to regret, if they miss the pleasure, while they are relieved from all the pain'" (Paley). "1094 ff. δι' ἀπειροσύνην, οὐ πειρώμενοι εἶτε—εἶτε. Dem ist οὐχὶ τυχόντες (αὐτῶν) untergeordnet" (Wecklein). The first gives τυχόντες more meaning that it will bear. According to the second, as δι' ἀπειροσύνην is not for the

πολλῶν μόχθων ἀπέχονται·
οἰσι δὲ τέκνων ἔστιν ἐν οἴκοις
γλυκερὸν βλάστημ', ὅρῳ μελέτῃ·
κατατρυχομένους τὸν ἄπαντα χρόνον,
πρώτον μὲν ὅπως θρέψουσι καλώς
βίοτόν θ' ὁπόθεν λείψουσι τέκνοις·
ἔτι δ' ἐκ τούτων εἴτ' ἐπὶ φλαύροις
εἴτ' ἐπὶ χρηστοῖς
μοχθοῦσι, τόδ' ἔστιν ἄδηλον.
ἐν δὲ τὸ πάντων λοίσθιον ἥδη
πᾶσιν κατερῷ θνητοῖσι κακόν·
καὶ δὴ γὰρ ἄλις βίοτόν θ' ηὔρον
σῶμά τ' ἐς ἥβην ἥλυθε τέκνων
χρηστοῖς τ' ἐγένεντο· εἰ δὲ κυρήσαι,
δαίμων οἵτος φροῦδος ἐς "Αἰδην

1100

1105

1110

purpose of syntax the same thing as διὰ τὸ ἀπειρον ἔναι, there is no construction for οὐχὶ τυχόντες at all. And in fact the question being, as the word ἀπέχονται shews, between those who beget a family and those who choose not to do so, τυχόντες is inappropriate. For τεκόντες = φυτευσαντες cp. *Suppl.* 1092 φυτεύσας καὶ νεανιῶν τεκών. The construction is οἱ ἄπειροι, οὐ τεκόντες (τέκνα) δι' ἀπειροσύνην εἴτε κ.τ.λ. those who are without children, having abstained from begetting them because they knew not, etc.

1099. ὅρῳ σ' ἑτορῷ s (a conjecture, and impossible, as the context requires see not *look at*), ἀθρῷ Nauck (objectionable for the same reason). The style and vocabulary of the passage (see on 1094) suggest the archaic ὅρῳ: cp. *ταραναερδορες* Soph. *Trach.* 635.

1101. ὅπως θρέψουσι Brunck and subsequent editors. ὅπως ἀν θρέψωσι s ὅπως θρέψωσι s' Paley *q. v.*

1103. ἔτι δ' ἐκ τούτων and yet again after this, they cannot tell whether good children or bad will be the wages of their toil, literally, 'whether they work upon the terms of (having) good children or bad.'

1105. τὸ πάντων λοίσθιον and one woe more to end the sum. πᾶσι θνητοῖσι constructed apparently with κατερῷ, but without point. The whole line (1106) is otiose and suspicious.

1109. κυρήσει s κυρήσαι s' (κυρήσαι δι' κυρήσαι εα κυρήσας *v.*). Either construction is legitimate; the analogy of εἰ τύχοι points to the optative.

1110. οἵτος ΒΕΑΡ οὗτω Ι γρ. οὕτως δ. These lines have been commonly punctuated thus *el* δὲ κυρήσαι δαίμων οἵτος, φροῦδος ἐς "Αἰδην θάνατος κ.τ.λ. Natural as this may seem at first sight, I am convinced that Wecklein is right, so far, in rejecting it for that in the text. For to pass over serious difficulties as to the use of οἵτος, it conflicts (1) with the true sense of δαίμων, a term which is only by a shade less personal than θεός, and never used, in tragedy at least, with expressions (such as κυρήσαι) excluding the notion of power or activity; nine times in ten it is strictly personal; a δαίμων may be encountered but does not 'befall'; (2) with the use of φροῦδος, which applies to things lately present but now gone or vanished. How can Death be said to disappear? The ancient inter-

θάνατος προφέρων σώματα τέκνων.

*πῶς οὖν λύει πρὸς τοὺς ἄλλους
τήνδ' ἔτι λύπην ἀνιαροτάτην
παιδῶν ἔνεκεν*

θυητοῖσι θεοὺς ἐπιβάλλειν;

1115

MH. *φῦλαι, πάλαι δὴ προσμένουσα τὴν τύχην
καραδοκῶ τάκειθεν οἱ ἀπόβησται.*

*καὶ δὴ δέδορκα τόνδε τῶν Ἱάσονος
στείχοντ' ὀπαδῶν πνεῦμα δὲ ἡρεθισμένον
δείκνυσιν ὡς τι καινὸν ἀγγελεῖ κακόν.*

1120

ΑΓΓΕΛΟΣ.

*ω δεινὸν ἔργον παρανόμως εἰργασμένη,
Μῆδεια, φεῦγε φεῦγε, μῆτε ναῖαν*

preters were therefore right who in some of the MSS added after *κυρίσται* the glosses *κατὰ συγκέρειαν Ελθῃ, τύχη (τύχη?) συμβαῖν* and the like, taking *εἰ κυρήσαι* for *εἰ τύχοι if it so fall*. With the rest of Wecklein's theory I cannot so easily agree. He translates *δαλμῶν οὐτὸς das beschriebene Glück* and strikes out 1111 altogether. (The interpolator must have been a singular union of dulness and genius.) But *δαλμῶν* is not *happiness* and *οὐτὸς* is *ecce* rather than *is*. The genitive *τέκνων* determines the whole sentence—*even then, if so it fall, behold! the Angel of their fortune flown to the other world, in shape of Death bearing their bodies away!* The *δαλμῶν* of a person is a varying projection or personification of all that happens to him; the Luck of the prosperous, the Misfortune of the wretched—and the Death of the dead. A comparison of *Alk.* 384, 870, 886, 934—5 will shew how easily the conceptions of *δαλμῶν* and *θάνατος* merge. From this point of view the apposition of *θάνατος* to *δαλμῶν* is easy to understand, though verbal translation is almost impossible from the fact that we have no word which exactly covers *δαλμῶν*; *angel* is too personal, *fortune* is not personal enough.

1112. *How then does it profit man that*

just for children the gods should tax him (see Lex. s. v. *ἐπιβολή*) *with the addition of this bitterest grief?*

On the attempts to reduce this ana-pæstic passage to a system of *στροφαῖ* see Wecklein's Appendix *ad loc.* Each theory assumes a different interpolation, a tolerably sure proof that if there be any it is too skilful for detection.

1117. *οἱ ἀπόβησται.* Cobet *Nov. Lect.* p. 195. *οἱ ἀπόβησται αἱ ἀπόβησται τοι.* What Medea awaits is the news of the *result*. *ἀπόβησται*, as Cobet shews, is out of place, and with the variant in *αἱ* unexplained, it cannot be said to be warranted by the MSS.

1118. *καὶ δὴ σ' καίτοις σ.*

1122. *ναῖαν.* The form of the word appears to be uncertain. Æschylus has in senarii *ναῖοισιν* (*sic*) *ἔμβολαῖς*, twice *Pers.* 270, 336, and *ἄνθρες γῆιοι* (MSS *νάῖοι* Dindorf) *Supp.* 719. The other examples, two in Æschylus, one in Sophocles, and six in Euripides are all in Doric passages, except this. It is possible, neither *νῆτος* nor *νᾶτος* being truly Attic, that the two later tragedians did not avail themselves of either. The present instance, at least, is little to be trusted. The whole of this stilted exordium (1121—3) is equally bad in style

λιποῦσ' ἀπήνην μήτ' ὅχον πεδοστιβῆ.†

ΜΗ. τί δ' ἄξιόν μοι τῆσδε τυγχάνει φυγῆς;

ΑΓΓ. δλωλεν ἡ τύραννος ἀρτίως κύρη

Κρέων θ' ὁ φύσας φαρμάκων τῶν σῶν ὑπο.

ΜΗ. κάλλιστον εἴπας μῦθον, ἐν δ' εὐεργέταις

τὸ λοιπὸν ἥδη καὶ φίλοις ἐμοῖς ἔσει.

ΑΓΓ. τί φής; φρονεῖς μὲν ὄρθα κού μαίνει, γύναι,

ἥτις τυράννων ἔστιαν ἡκισμένην,

χαίρεις κλύνουσα κού φοβεῖ τὰ τοιάδε;

ΜΗ. ἔχω τι κάγω-τοῖς γε σοῖς ἐναντίον

λόγουσιν εἰπεῖν ἀλλὰ μὴ σπέρχον, φίλος,

λέξον δ' ὅπως ἀλοντο· δὶς τόσον γὰρ ἀν

τέρψειας ἡμᾶς, εἰ τεθνᾶσι παγκάκως.

ΑΓΓ. ἐπεὶ τέκνων σῶν ἥλθε δίπτυχος γονή

σὺν πατρὶ καὶ παρῆλθε νυμφικοὺς δόμους,

ἥσθημεν οἵπερ σοῖς ἐκάμνομεν κακοῖς

δμῶες· δὶς οἴκων δ' εὐθὺς ἦν πολὺς λόγος*

σὲ καὶ πόσιν σὸν νείκος ἐσπεῖσθαι τὸ πρίν.

κυνεῖ δ' ὁ μέν τις χείρ, ὁ δὲ ξανθὸν κάρα

παιδῶν ἔγω δὲ καυτὸς ἥδονῆς ὑπο

στέγας γυναικῶν σὺν τέκνοις ἀμ' ἐσπόμην.

δέσποινα δ' ἦν νῦν ἀντὶ σοῦ θαυμάζομεν,

πρὶν μὲν τέκνων σῶν εἰσιδεῖν ξυνωρίδα,

and language. *νατα* ἀπήνη is truly a grand figure, much grander than *ναὸς* δχημα (Soph. *Trach.* 656), but for a servant out of breath it is somewhat long, and so is ὅχος πεδοστιβῆς. *λιποῦσα* defies interpretation—‘neque navem tu neque currum sperne’ (Pflugk), ‘est λεπτεῖν nihil aliud nisi relinquere navem vel currum, quem semel consenderis’ (Klotz), ‘nobis, si vitio caret locus, hyperbolice loqui videtur nuncius: fuge, nec navi ulla nec curru relicto, quo ne quis persequi te possit’ (Hermann; truly, as to the meaning of the words, but are we to attribute this rhodomontade to Euripides?) What has been done can only be guessed. Perhaps the man rushed upon the stage with *Μῆδεια* φεύγε φεύγε and stopped for breath. In this ex-

tremity of haste and terror even the dignity of tragedy might allow a broken verse. One ms (*a*) omits 1121, but probably from accident not on documentary considerations.

1129. μὲν. See on 676.

1130. ἔστιαν s olklav s'. See Introd.

1132. τοῖς γε τοῖσι c Nauck τοῖσδε Lasc. Prinz. The MSS point to τοῖς τε. Perhaps τε=quoque, see Shilleto on Thuk. I. 9. § 3.

1139. δὶς οἴκων Weil. δὲ ὕτων MSS. The explanation of the scholia ἐπεὶ καὶ πολὺς ἦν λόγος κατὰ τὴν οἰκλαν διαλελύθαι ἡμᾶς proves δὶς οἴκων as a variant. I do not think it as clear as Wecklein and Prinz appear to do that δὶς ὕτων whispered from ear to ear is impossible.

1142, 3. See Addendum.

πρόθυμον εἰχ' ὁφθαλμὸν εἰς Ἰάσονα·
 ἔπειτα μέντοι προυκαλύφατ' ὅμματα
 λευκήν τ' ἀπέστρεψ' ἔμπαλιν παρηίδα,
 παιδῶν μυσταχθεῖσ' εἰσόδους πόσις δὲ σὸς
 ὄργας τ' ἀφῆρει καὶ χόλον νεάνιδος
 λέγων τάδ· οὐ μὴ δυσμενῆς ἔσει φίλοις,
 παύσει δὲ θυμοῦ καὶ πάλιν στρέψεις κάρα,
 φίλους νομίζουσ' οὖστερ ἀν πόσις σέθεν,
 δέξει δὲ δῶρα καὶ παραιτήσει πατρὸς
 φυγὰς ἀφεῖναι παισὶ τοῖσδ' ἐμὴν χάριν;
 ή δ' ὡς ἐσεῖδε κόσμον, οὐκ ἡνέσχετο,
 ἀλλ' ἥνεος ἀνδρὶ πάντα, καὶ πρὶν ἐκ δόμων
 μακρὰν ἀπεῖναι πατέρα καὶ τέκνα σέθεν,†
 λαβούσα πέτλους ποικίλους ἡμπίσχετο,

1150

1155

1146. The selfishness and vanity of the bride are painted in order to divert the spectator from compassion for her fate.

1151. For the construction cp. *Bacch.* 343, 792 *El.* 383.

1158. τέκνα BE παῖδες τ σέθεν om. L add. I. Elmsley notices the strangeness of πατέρα καὶ παῖδες σέθεν, the only fair rendering of which is 'your father and children.' Nor has it the evidence of the MSS. The fact that παῖς and τέκνον are interchanged elsewhere does not explain why the scribes of BE (that is, we may say, of S') gratuitously devised what will not scan. The reasonable conclusion is that σέθεν has replaced a word which made the a of τέκνα long 'by position.' I suggest στάσιν: μακρὰν ἀπεῖναι στάσιν is a poetical equivalent for the prose μακρὰν ἀφεστηκέναι ἀπέστασιν *to be a long distance off* (see *Lex.* s. v. ἀπέστασις). ἀπέστασις occurs in *Hipp.* 277 and στάσις as the verbal of ἴσταμαι in *Bacch.* 923 τὴν Ἰνοῦς στάσις ἐστάναι (see also *Lex.* s. vv. στάσις, ἀποστατεῖν). The word as a verbal being rare and, if μακρὰν be taken as an adverb, superfluous, was not understood, and the resemblance of the terminations ΣΙΝ and ΘΕΝ suggested the MSS reading. The copyist of L could not apparently make out the word at all.

The use of στάσις here as coloured, if I may so say, by the preposition in ἀπεῖναι will perhaps illustrate and receive illustration from *Æsch.* *Eum.* 36. The priestess describes how the horrible appearance of the Eumenides

πάλιν μὲν ἐπεμψεν ἐκ δύων τῶν Λοξῶν,
 ως μῆτε σωκεῖν μῆτε μὲν ἀκταλνειν στάσιν·
 τρέχω δὲ χεροῖν κ.τ.λ.

Over στάσιν is written in the *Cod. Med.* γρ. βάσιν, and the conjecture, though in point of authority worthless, has been accepted in modern texts as a necessary complement to ἀκταλνειν *to move quickly.* στάσιν however is not in the least likely to be a corruption and may even be pronounced certainly right; but it would make the sense more clear to read, upon the suggestion of the present passage, ως μῆτε σωκεῖν μῆτε ἀπακταλνειν στάσιν *so that I had not strength even to hurry away.* Hesychius actually explains ἀπακταλνειν by ὁ κινέσθαι μὴ δυνάμενος, an impossible rendering which seems to have been produced by a misunderstanding of *Eum.* 36 or a similar passage. (πατέρα καὶ τέκνα ἀσμένη *Stadtmüller*, πατέρα καὶ τέκνα αὐτόθεν *Weil*, but neither of these is satisfactory in itself or very likely to have been corrupted.)

χρυσούν τε θεῖσα στέφανον ἀμφὶ βοστρύχοις 1160
 λαμπρῷ κατόπτρῳ σχηματίζεται κόμην,
 ἄψυχον εἰκὼ προσγελῶσα σώματος.
 κάπειτ' ἀναστᾶσ' ἐκ θρόνων διέρχεται
 στέγας, ἀβρὸν βαλνουσα παλλεύκῳ ποδὶ,
 δώροις ὑπερχαίρουσα, πολλὰ πολλάκις
 τένοντ' ἐς ὄρθὸν ὅμμασι σκοπουμένη. 1165
 τοὺνθένδε μέντοι δεινὸν ἦν θέαμ' ἵδειν·
 χροιὰν γάρ ἀλλάξασα λεχρὰ πάλιν
 χωρεῖ τρέμουσα κῶλα καὶ μόλις φθάνει
 θρόνοισιν ἐμπεσοῦσα μὴ χαμαὶ πεσεῖν. 1170
 καὶ τις γεραιὰ προσπόλων δόξασά που
 ἡ Πανὸς ὄργας ἡ τινὸς θεῶν μολεῖν
 ἀνωλόλυξε, πρίν γ' ὄρᾳ διὰ στόμα
 χωροῦντα λευκὸν ἀφρόν, ὅμμάτων τ' ἄνω* 1175
 κόρας στρέφουσαν, αἰμά τ' οὐκ ἐνὸν χροτ·
 εἰτ' ἀντίμολπον ἥκεν ὀλολυγῆς μέγαν
 κωκυτόν. εὐθὺς δ' ἡ μὲν ἐς πατρὸς δόμους
 ὥρμησεν, ἡ δὲ πρὸς τὸν ἀρτίως πόσιν,
 φράσουσα νύμφης συμφοράς ἀπασα δὲ
 στέγη πυκνοῖσιν ἔκτύπει δρομήμασιν. 1180
 ἥδη δ' ἀνακλῶν κῶλον ἔκπλέθρου δρόμου

1166. *with many and many a survey of her pointed foot.* ὄρθὸς τένων is properly the upper sinew of the foot ‘straightened’ when the heel is raised and the foot pointed.

1167. *τούντεῦθεν μέν τοι ε,* so in 792 *τούντεῦθεν* was miswritten *τούνθένδε* by the first hand of B.

1172. *Πανὸς ὄργας· τὰ πανικὰ δείματα,* τουτέστι, τὴν τῶν αἰγνιδίων φόβων καὶ ταραχῶν αἰτιαν, τῷ Πανὶ ἀνατιθέασιν. schol. cp. *Hipp.* 142, *Rhes.* 36 (Elmsley). *τινὸς θεῶν*, as Hekate; so *Hipp.* l. c.

1173. *δλολυγῇ* (*φωνὴ γυναικῶν ἦν ποιοῦνται ἐν τοῖς λεροῖς εὐχόμεναι* Hesych.) intended to propitiate the god.

~~1174.~~ *ὅμμάτων τ' ἄπο κόρας στρέφουσαν* (so MSS) *rolling the pupils away from her eyes* (or if we assume a very improbable tmesis, *rolling her eyeballs*

away). What is the sense of either in this context? ἄπο can hardly be right. But neither do I understand ὅπο (Wecklein)—*rolling the pupils under or from under her eyes.* ἄνω, *rolling upwards the pupils of her eyes*, describes a familiar symptom of fainting. This word closes the senarius in Euripides twelve times, and is indeed rarely placed otherwise, except by necessity as in ἄνω τε καὶ κάτω. Cp. for example *Hipp.* 1234 σύριγγες τ' ἄνω | τροχῶν ἐπήδων. The error is very slight (see on 1184), and ὅμμάτων ἄπο occurs often enough to facilitate it.

1179. *συμφοράν* s., *συμφοράς* S'.

1180. Cobet (*Var. Lect. 604*) contends for the spelling δράμημα on the analogy of πέσημα.

1181—2. *But by the time that a quick walker, making the reflex arm of a course*

ταχὺς βαδιστής τερμόνων ἀν ἡπτέτο,
ἡ δὲ ἐξ ἀνάγου καὶ μύσαντος δύματος
δεινὸν στενάξασ' ἡ τάλαιν' ἀνωμμάτου.*

1183

of two hundred yards, would have touched the goal, she etc. 'ἀνέλκων... ἔκπλεθρον... ἀνθήπτετο' MSS. *ἀνθάπτεσθαι* means not to touch but to take hold, and whatever be the reading of 1181 ἀν ἡπτέτο (*Musgrave; corrupted through ἀνήπτετο*) is necessary. In 1181 the notion that κῶλον is the *limb* of the walker should in my opinion be absolutely dismissed. Those who support it are divided between contradictory interpretations, (1) ἀνέλκων (=ἀνακοψίζων) κῶλον *lifting the leg*, i.e. striding quickly and (2) ἔλκων κῶλον *dragging the leg*, i.e. walking as opposed to running, and are perfectly successful in refuting each other; the first interpretation gives to ἀνέλκων an unauthorized and quite improbable sense, the second is little better in itself and with reference to the context worse. (In Theokr. 7. 21 cited by Paley πόδας ἔλκεις has its plain and literal meaning; see the passage.) There remains the more recent view (Weil) that κῶλον δρόμου is the arm or half of the double course, as in Aesch. *Ag.* 334 κάμψαι διαίλου θάτερον κῶλον πάλιν. Of course upon this view ἀνέλκων is corrupt and has replaced some synonym of κάμπτων or ἀνακάμπτων, and for want of a word fulfilling these conditions (ἀνελθών, ἀμεβών, ἀνειλών have been suggested but obviously will not pass) the interpretation has remained uncertain. ἀνακλῶν *reflectens* appears to supply the need. It is precisely synonymous with ἀνακάμπτων (see *Lex.* s. vv. ἀνακλάων, ἀνάκλασις) and from its rarity and peculiar composition liable to be mistaken. The scholia, in a confused mixture of interpretations, contain one gloss which in its original form was probably correct, τὸ ὑπέρμετρον ἁντοῦ κῶλον ἀνέλκων, to be read τὸ ὑπέρμετρον αὐτοῦ (sc. τοῦ δρόμου) the second half of the course. If ἔκπλε-

θρον (so I) be right the half-course or distance walked would be two hundred yards instead of a hundred. But the other unit gives a measure of time, something less than a minute, better suited to the case. ἔκπλεθρον Reiske.

1183—4. *She, with a horrible groan, brought vision back into her veiled and lustreless eye.* 1183 ἀνάδον MSS 1184 ἀπώλλυτο σ τὴν γέλερην σ'. Here also the mutual objections of different expositors seem only too conclusive. In justification of ἀνάδον δύματος Elmsley and others compare τυφλὸς πούς (*Milton's 'dark steps'*) *Hek.* 1050, *Phoen.* 834, *luminata tertia* Verg. *Aen.* IV 362. But the difficulty does not lie in the phrase 'speechless eye' itself, which might be natural or beautiful if used of a dumb animal, or a human being hindered from speaking by violence or (as in Verg. *l. c.*) by emotion. But why should the eye of a person lying in a faint be called 'speechless,' and how can such a metaphor be combined with the literal μύσαντος? On the other hand to separate ἐξ ἀνάδον (in the sense of ἐκ τοῦ ἀναδος εἶναι) from δύματος is a literary if not a grammatical impossibility. In the text ἀνάγον (cp. δύμάτων αὐγά) καὶ μύσαν δύμα describes the appearance of the upturned eyeball (cp. 1174) as seen between the relaxed lids; μύσαντος does not necessarily imply that the eyes were closed tight (cp. Soph. *fr.* 754 μύω τε καὶ δέδορκα), nor would they naturally be so. It may be thought that the form should be ἀναγούσις upon the analogy of χρωταγῆς, but this cannot be inferred, for we find variety even in the same word, ἀναδος—ἀναδῆς, ἀτεχνος—ἀτεχνῆς. The confusion of αὐδῆ with αὐγῆ, the Γ being often just a Δ without a base, would be easy whenever the context left the possibility of

διπλοῦν γάρ αὐτῇ πῆμ' ἐπεστρατεύετο·
χρυσοῦς μὲν ἀμφὶ κρατὶ κείμενος πλόκος
θαυμαστὸν ἔει νᾶμα παρφάγου πυρός·
πέπλοι δὲ λεπτοί, σῶν τέκνων δωρήματα,
λευκὴν ἔδαπτον σάρκα τῆς δυσδαιμονος.
φεύγει δ' ἀναστᾶσ' ἐκ θρόνων πυρουμένη,
σείουσα χαλτην κράτα τ' ἄλλοτ' ἄλλοσε,
ρῦψαι θέλουσα στέφανον ἀλλ' ἀραρύτως
σύνδεσμα χρυσὸς εἰχε, πῦρ δ', ἐπεὶ κόμην
ἔσεισε, μᾶλλον δὶς τόσως ἐλάπτετο.*

1185

1190

error. This could seldom occur, and Euripides offers but one other chance *Andr.* 1078. Peleus, fainting at the news of the death of Neoptolemos, exclaims φρούδη μὲν αἰδή, φροῦδα δ' ὅρθρα μου κάτω. Whether *My eyes are dark* or *My voice is dumb* is a more likely exclamation for a fainting person, the reader must judge.

The construction ἐξ ἀναίγου [ὅντος] δύματος ἀνωμάτου [αὐτὸς] is a simple variation upon the usual δύμα ἐξ ἀναίγου [ὅντος αὐτοῦ] ἀνωμάτου, cp. τούτους ἀποκριάμενοι ἀποτέμψωμεν [αὐτοῖς] for τούτους ἀποτέμψωμεν ἀποκριάμενοι [αὐτοῖς] and the like, Kühner § 597 2 b. For the meaning of ἀνωμάτω (from ἀνα- re- and δύματω to make seeing) see *Lex.* s. vv. δύματω and ἀξοματώ, and compare ἀναπτέρω, ἀναστομώ, etc. As to the evidence for ἀνωμάτου in this place, it satisfies at all events the essential condition of giving a credible account of the MSS variations. Both ἀπώλυτο and ἡγελέρω descend from the common original

ἡγείρε

ΑΝΩΜΑΤΟΥ (Λ for Μ)

the gloss and the text having been taken, as often, for variants. For illustrations see *Introd. on the MSS s and s'*. s gives an attempt, suggested by ἡ τάλαιν ἀπώλυμαι in 277, to correct ἀνωλλάτου (cp. ἀνδ for ἀνω in 1174); s' adapts the super-scribed interpretation. ἡγείρε as a gloss

is correct and natural. Euripides actually has δημ' ἔγειρειν in fr. 402: the passive ἔγειρεσθαι occurs only in the doubtful case of *Rhes.* 643, though the active is common. The received reading (*ἡγελέρω*) is, from a critical point of view, nothing short of impossible. The accidental resemblance of 277 (pointed out by Elmsley) fully explains ἀπώλυτο as a correction, but if ἡγελέρω be original there was nothing to correct. Before assuming so gratuitous a perversion, we must ask for a parallel case, which in the MSS of the *Medea* it will not be easy to find.

1186. κείμενος κόσμος B apparently developed from the last syllable of πλόκος.

1189. λευκὴν ας λεπτήν τ; λεπτήν is probably a false repetition from λεπτόλ, though both s and s' seem to have had λεπτήν, and λευκὴ is therefore only a conjecture. Wecklein compares the variation λευκὸν—λεπτὸν in *Or.* 140.

1193. χρυσοῦν Herwerden *Exerc. Crit.* p. 135, the golden band was firmly fixed. A simpler reading certainly, but the corruption hard to explain. The MSS text must be rendered the gold was fixed in its fastenings.

1194. μᾶλλον implies the thought 'instead of being checked, rather etc.' The error of taking it in the sense of *more* has produced the reading δὶς τόσως τ' s', but cp. *Hek.* 377 θανὼν δ' ἀ εἴη μᾶλλον εὐτυχέστερος η ἵων far from being happier if he lives, is happier if he dies and the like.

πέτνει δ' ἐσ οὐδας συμφορὰ νικωμένη,
πλὴν τῷ τεκόντι κάρτα δυσμαθῆς ἰδεῖν
οὐτ' ὄμμάτων γὰρ δῆλος ἦν κατάστασις

1195

ἴστει μᾶλλον, δἰς Wecklein. κόμης ἴστεισ
μαλλὸν (μαλλὼς surely?) Kviçala.

ibid. Ἐλάπτετο and as she shook her
hair the fire did but the faster lap it up:
ἔλαπτετο MSS, but see below. This cor-
rection is suggested by the strong and
unusual language here employed to mark
the *devouring* force of the poison. δάπτειν
(1189) is not elsewhere used by Euripides;
πάμφαγος in 1187, γναθός in 1201 are
both unique in tragedy, though γναθός
is Homeric and seems to have been in
vulgar use. Similarly Aeschylus in *Eum.*
264 and Sophokles in *Trach.* 1055 have
each admitted a single example of ροφεῖν,
otherwise a term of comedy, to describe
draughts of blood sucked from living
veins. The lines of Sophokles, πλευρᾶσι
γὰρ προσμαχθὲν ἐκ μὲν ἔσχάτας | βέβρωκε
σάρκας, πλεύμονος τ' | ἀργηπλας | ροφεῖν are
a good instance of this well-known affinity
between the grotesque and the horrible.
λάπτειν or λάπτεσθαι belongs like γναθ-
ός to Homer and like ροφεῖν to the
comedians; Aristophanes has an actual
expression coming near to the present in
τὸ δ' αἷμα λέλαφας τούμον fr. 492. The
suspicions which have fallen upon the
MSS reading ἔλαπτετο—Wecklein cites
three unapproved conjectures, ἔθάλπτετο
Nauck, ἔδαλερο Schmidt, ἔλαιμ' ἔτι Mek-
ller—are fully justified. In the first place
λάπτειν to *shine* signifies *light* merely, not
in any way *burning* or even *heat*: δἰς τόσως
ἔλαπτετο, if it has any meaning here at all,
must be rendered by *grew twice as bright*,
an expression feeble and beside the point.
But further, λάπτεσθαι, a very rare form,
is in Attic at least *to be shone upon* or
illuminated, as in Xen. *Mem.* 4. 7. 7 ὑπὸ^{τοῦ}
ἡλίου καταλαμπόμενοι τὰ χρώματα
μελάντερα έχοντις and id. *Anab.* 3. 1. 11
ἔδοξεν αὐτῷ βροντῆς γενομένης σκηττὸς
πεσεῖν εἰς τὴν οἰκίαν καὶ ἐκ τούτου λά-
πτεσθαι πᾶσαν....καὶ τὸ ὄντα τῇ μὲν ἔκρινεν

ἀγαθὸν.....πῆ δὲ καὶ ἐφοβεῖτο, ὅτι ἀπὸ^{τοῦ}
Δίὸς μὲν βασιλέως [τὸ ὄντα] ἐδόκει αὐτῷ
εἶναι, κύκλῳ δὲ ἐδόκει λάμπεσθαι [τὸ πῦρ],
μηδὲν οὐ δύνατο κ.τ.λ. (From a comparison
of the various parts of this passage it ap-
pears that the subjects to εἶναι and λάμ-
πεσθαι, left by the author to be understood
from the context, have been, as often,
supplied, and both wrongly for τὸν σκήτ-
τὸν and τὴν οἰκίαν. Even Xenophon though
a careless writer would not forget his
words within two lines.) The evidence in
tragedy both for λάμπεσθαι and the transi-
tive λάμπειν is extremely uncertain. The
verb was a dangerous rock to the copyist
from the resemblances of the letters (ΛΑΜ)
to each other and of the whole word to
other words. In this very place Ε spells
ἔλλαπτετο with a double λ. Now in *Iph.*
T. 1155 (preparations for the sacrifice of
Orestes and Pylades) we have ποὺ 'σθ' ἡ
πτυλώρδος τῶνδε δωμάτων γυνῆ | Ἑλληνίς;
ἡδη τῶν ξένων κατήρξατο; | ἀδύτοις ἐν
ἀγροῖς σῶμα λάμπονται πυρί; It has been
seen that the question *are the corpses illu-
minated?* is nonsense. δάπτονται (Jacobs)
has been proposed but (see above) is too
violent an expression. Better ΣΩΜΑ-
ΑΠΤΟΝΤΑΙ (for ΣΩΜΑΛΑΜΠΟΝ-
ΤΑΙ) *Are the corpses kindled?* In *Ion*
83 ἀρματα μὲν τάδε λαμπρὰ τεθρίππων
ἥλιος ἤδη λάμπει κατὰ γῆν the correction
κάπτεται (Musgrave) is to me certain, and
it is interesting to note that here the
error must be of extreme antiquity, for it
has apparently suggested the garbling or
forgery of *Iph. A.* 157. In *Phoen.* 226
λάμποντα is obviously intransitive. The
sole plausible authority cited for λάμπειν
to light (a fire) is *Hel.* 1131 δόλιον ἀστέρα
λάμψας (of Kaphareus *lighting his false
beacon*). I confess I think this is insuffi-
cient, and should read ἀστέρ' ἀνάγας.

1197. *For the tracing of the eyes was*

οὐτ' εὐφνὲς πρόσωπον, αἷμα δ' ἐξ ἄκρου
ἔσταζε κρατὸς συμπεφυρμένον πυρί,
σάρκες δ' ἀπ' ὁστέων ὥστε πεύκινον δάκρυ
γναθμοῖς ἀδήλοις φαρμάκων ἀπέρρεον,
δεινὸν θέαμα· πᾶσι δ' ἦν φόβος θυγεῖν
νεκροῦ· τύχην γὰρ εἴχομεν διδάσκαλον.
πατὴρ δ' ὁ τλήμων συμφορᾶς ἀγνωσίᾳ
ἄφνω παρελθὼν δῶμα προσπίνει νεκρῷ·
φμωξε δ' εὐθύς, καὶ περιπτύξας χέρας
κυνεῖ προσαυδῶν τοιάδ' ὡ δύστηνε παῖ,
τις σ' ὡδὸν ἀτίμως δαιμόνων ἀπώλεσε;
τις τὸν γέροντα τύμβον ὄρφανὸν σέθεν
τιθησιν; οἵμοι, συνθάνοιμι σοι, τέκνον.
ἐπεὶ δὲ θρήνων καὶ γόνων ἐπαύσατο,
χρήζων γεραιὸν ἔξαναστῆσαι δέμας
προσείχεθ' ὥστε κισσὸς ἔρνεσιν δάφνης
λεπτοῖσι πέπλοις, δεινὰ δ' ἦν παλαισμάτα·
οὐ μὲν γὰρ ἥθελ' ἔξαναστῆσαι γόνυ,
ἡ δ' ἀντελάξυτ'. εἰ δὲ πρὸς βλαν ἄγοι,

1200
1205
1210
1215

no easy matter, nor was the face natural. (δῆλον ?). *κατάστασις* and *εὐφνής* are poetic adaptations of medical language, cp. 520. *κατάστασις* is here a strict verbal noun equal to *τὸ καθιστάναι* (which justifies the neuter δῆλον) and signifies the imaginary *restoration* of an injured part to its natural condition, that is, the *retracing or history* of the disease. Cp. Galen. *περὶ κρίσεων Α* (391. 24 ed. Bas. 9. 560 ed. Kuhn) τῶν δῶμά τοῦ νοσήματος καιρῶν ποιὰν σύνθεσιν ὀνομάζει (*Ιπποκράτης*) *κατάστασιν*. So in *Hipp.* 1296 ἄκονε, Θησεῦ, σῶν κακῶν *κατάστασιν* *the tracing or history* (not *state*, see context) of thy woes, and nearly so *Phoen.* 1263 οὐκ ἐν χορείαις...νῦν οὐ προχωρεῖ δαιμόνων *κατάστασις* *the series of thy fortunes*. Cp. also *Hipp.* 294 συγκαθιστάναι νόσον. For the very similar use of *κατάστασις* (*history of the case*) in early rhetoric see Stephanus s. v. The confusion of *κατάστασις* with *στάσις position* may have produced δῆλος, a very suspicious feminine even in Euripides. Not a few of his

supposed irregularities of this kind are MS errors (see 1375). For δῆλον see *Phoen.* 963 δῆλον οἱ γ' ἐμοὶ λόγοι. *εὐφνὲς* properly *sound, wholesome*. Cp. Plat. *Rep.* 409 Ε τοὺς μὲν εὐφνές τὰ σώματα...θεραπεύσουσι, τοὺς δὲ μὴ ἀποθνήσκειν ἔσουσι.

1201. ἀδήλων S.

1205. *παρελθὼν* entering Nauck προσελθὼν *approaching* MSS. The alteration is slight and certainly gives a more natural sense. *σῶμα προσπίνει νέκρου* (Stadt-müller, cp. *Hek.* 679) has not much external probability, and Wecklein's objection holds, that προσπίνειν τινὰ is to *kneel to*.

1206. χέρας S δέμας S'.

1215. *ἔξαναστῆσαι γόνυ*; the verb is ill-suited to the substantive and looks like a false repetition from 1212. *ἔξανδστασαι* Nauck, which is possible, though in such a case little reliance can be placed on the *ductus literarum*. The true word may perhaps have been some term of wrestling (*παλαισμάτα*).

σάρκας γεραιὰς ἐσπάρασο' ἀπ' ὁστέων.
 χρόνῳ δ' ἀπέσβη καὶ μεθῆχ' ὁ δύσμορος
 ψυχήν· κακοῦ γὰρ οὐκέτ' ἦν ὑπέρτερος.
 κεῖνται δὲ νεκροὶ πάις τε καὶ γέρων πατὴρ
 πέλας, ποθεινὴ δὴ κλύουσι συμφορά.*
 καὶ μοι τὸ μὲν σὸν ἐκποδὼν ἔστω λόγου·
 γνώσει γὰρ αὐτὴ ζημίας ἀποστροφήν.
 τὰ θυητὰ δ' οὐ νῦν πρῶτον ἡγοῦμαι σκιάν.

1220

οὐδ' ἀν τρέσας εἴποιμι τοὺς σοφοὺς βροτῶν
 δοκοῦντας εἶναι καὶ μεριμνητὰς λόγων
 τούτους μεγίστην ζημίαν ὄφλισκάνειν.

1225

1218. ἀπέσβη he was quelled Scaliger.
 ἀπέστη MSS which is singularly inappropriate; Kreon would but could not get away. Elmsley cites Bekk. *Anecd. Gr.* p. 422 ἀπέσβη· ἐσβέσθη ἡ ἀπεπάνστατο.

1221. ποθεινὴ δὴ κλύουσι συμφορὰ
a tale, is it not, that one may yearn to hear? a reproachful allusion to Medea's eagerness for the recital (1133); literally, *an event desirable to those hearing of it.* For κλύουσι (=τοῖς κλύονοις) *to a hearer* cp. Æsch. *Pers.* 583 τὸ πᾶν δὴ κλύουσιν ἄλγος, for the punctuation and meaning of which passage see *Journal of Philology* IX. 159. The MSS have δακρύουσιν *ba* (*Hausn.* Elmsley) δακρύουσιν. Many must have felt the suspicion expressed by Prinz, “ποθεινὴ δακρύουσι συμφορὰ vix sana.” The received interpretation is ‘a misfortune calling for tears.’ But abundant examples shew that ποθεινός is passive, meaning *that which is desired* and so *welcome*; see *Lex.* s. v. An exception superficially resembling the present occurs in *Phoen.* 1737, where ποθεινὰ δάκρυα seems to mean *regretful tears*; but if it does, it is not to the purpose, and it may be added that the whole passage (*Phoen.* 1710 to the end) is of doubtful quality. Nothing can twist into sense such a phrase as *desirable to tears.* The unmetrical variant δακρύουσι points the right way. The omission of the article with parti-

ciples is frequent in Æschylus, and Euripides, adapting his phrase, has followed the same construction. Sophokles also has a lax treatment of κλύων in *El.* 991 καὶ τῷ λέγοντι καὶ κλύωντι σύμμαχος. But it is rare enough to have been easily misunderstood.

1228. ζημίαν MSS; the μωραῖς of most modern texts is the reading, no doubt conjectural, of the Aldine edition. *And I shall not shrink from saying that they who pride themselves on subtlety in study of language do utterly lose their pains,* literally, *incur utter loss*, see note on 581. Of these lines Prinz says, “mihi suspecti. confecti videntur e 580 sq.” The explanation of their presence is defective; but suspicious and worse the lines certainly are, for they not only interrupt the train of thought but actually stultify it. As Euripides chose, with mistaken taste, to make his fine story close with a fine quibble, he at least may leave to his critics the remark that refinement in verbal questions is utterly futile; though, if the poet had made the remark elsewhere, it is likely enough that a reader would relieve his feelings by appending so opportune a quotation. Nor is this the only trace of the same malicious pen. Upon 1223 a scholiast records a variant γλώσση for γνώσει and puzzles himself much to account for it. It is part of an alternative

	θυητῶν γάρ οὐδεὶς ἔστιν εὐδαίμων ἀνήρ·	1228
	δλβου δ' ἐπιρρεύτος εὐτυχέστερος	
	ἄλλου γένοιτ' ἀν ἄλλος, εὐδαίμων δ' ἀν οὐ.	1230
XO.	ἔοιχ' ὁ δαίμων πολλὰ τῆδ' ἐν ἡμέρᾳ	
	κακὰ ξύναπττειν ἐνόικως Ἰάσονι.	
	ώ τλῆμον, ὡς σου συμφορὰς οἰκτείρομεν,	
	κόρη Κρέοντος, ἥτις εἰς "Ἄδου πέλας"	

line γλώσση γάρ αὕτη (i.e. τὸ μὴ λέγεν) *ἶημας ἀποστροφή*, closely similar in sound but not exactly the same in sense. *Of thee then say I nothing, seeing that "Least said is soonest mended."* It is perhaps needless to say that this is not a 'variant' but a parody (cp. 1317). We are forcibly reminded of Mr Puff's sublime lines in *The Critic*. *Well, if we must, we must, and in that case—"The less is said, the better."* The stroke would be smarter still if, which is quite possible, γλώσση τὸ στγάρ *ἶημας ἀποστροφή* was an actual verse of the poet. As a sarcastic commentary upon the lame finish of this thrilling description nothing could be more admirable or better deserved, and we can even imagine how the whole passage with these 'latest additions and improvements' may have stood in a comedy by Aristophanes or some other anti-sophist. But it is rather too bad that it should be palmed off as the genuine text. (Musgrave's conjecture λώστη γάρ αὕτη was a glimpse of truth.)

1232. *ξυνάψειν* or *ξυνάπτειν*, s and s' both varying.

1233. *συμφορὰς* a (Elmsley) 'Non male scriberetur ὡς σε συμφορὰς οἰκτείρομεν. Immo hoc elegantius esset.' Brunck. The remark might have been much more strongly put. Of οἰκτείρω and οἰκτίζω together the tragedians have upwards of sixty examples. Among these I have noticed three parallels only to the accusative *συμφοράς*, Eur. ap. Ar. *Thesm.* 1058 *τούμον πάθος*, Eur. *Suppl.* 168 *τάμα κακά*, Æsch. *Ag.* 1330 *τάμα*, and to the genitive pronoun *σοῦ* not one. The regular type is that of *Ag.* 1321 *ώ τλῆμον, οἰκτείρω σε*

θεσφάτου μόρου. This detail in itself would not be worth notice, but it is the sign of something more. The emphatic position of *ἐνδίκως* 'Ιάσονι justly as upon Jason promises an antithesis hardly less distinctly, to the ear of an accustomed reader of Euripides, than if *ἐνδίκως μὲν* 'Ιάσονι were written. Why is this promise not fulfilled? Again, the thought intended (note *ἔκατι* in 1235) is that the bride has paid very dear in bartering her life for marriage with Jason (emphasis upon 'Ιάσονος as upon 'Ιάσονι, by the position of the words). Compare the similar metaphor in *Hipp.* 964:

κακὴν δρ' αὐτὴν ἔμπορον βίου·λέγεις,
εἰ δυσμενεῖται σὺ τὰ φίλατα' ὠλεσεν.

Why then is this thought obscured, just where it ought to be defined, by the insignificant *συμφοράς*, as if the speaker did not know what she was going to say? The meaning, perhaps the text, was this—

ἔμπορας
ώ τλῆμον, ὡς δὲ ΣΕΜΠΟΛΗΣ οἰκτείρομεν
but Oh! what a rueful bargain hast thou made. The prose *έμπορας* may have aided the error, for *έμπολή* (see the *Lexicon*) is a rare word; the error in 1221 is similar, and for the confusion of π and φ through the sound see *Journal of Philology* IX. 126, 142. As a substituted patch required by the absorption of the true accusative pronoun, the genitive *σοῦ* is easily accounted for. (Wecklein, *Einleit.* p. 26, notices the discontinuity of 1231—5 and is disposed to trace in it some combination of 'the two recensions'; but see the Introduction.)

1234. *πθας*, supply *Κρέοντος*, by his

οἶχει γάμων ἔκατι τῶν Ἰάσονος. 1235

MH. φίλαι, δέδοκται τοῦργον ὡς τάχιστά μοι
παιᾶς κτανούσῃ τῆσδ' ἀφορμάσθαι χθονὸς
καὶ μὴ σχολὴν ἄγουσταν ἐκδύννατ τέκνα
ἄλλη φουεῦσαι δυσμενεστέρᾳ χερὶ.
πάντως σφ' ἀνάγκη κατθανεῖν ἐπεὶ δὲ χρή,
ἡμεῖς κτενοῦμεν, οὕτερ ἔξεφύσαμεν.
ἀλλ' εἰ' ὅπλίζουν, καρδλα. τί μέλλομεν;
τί δεινὰ τάναγκαῖα; μὴ πράσσειν κακόν.*
ἄγ', ὡ τάλαινα χείρ ἐμή, λαβὲ ξίφος,
λάβ', ἔρπε πρὸς βαλβίδα λυτηρὰν βίου, 1245

side. Cp. *Aesch. Theb.* 636 σοὶ συμφέρεσθαι καὶ κτανὼν θανεῖν πέλας, and see 1221. The Chorus are disposed to pity the daughter as involved in the schemes and fate of her father. δόμοις *s* πύλας *s* both descended from *els* "Ἄδον δόμοις πέλας, where δόμοις is an explanatory note to the elliptic *els* "Ἄδον (cp. note on 1316 and Introduction). Elmsley shews by a comparison of passages that *els* "Ἄδον δόμοις is the familiar expression, not *els* "Ἄδον πύλας, which does not occur, though the metaphor "Ἄδον πύλας in suitable places does, e.g. *Hipp.* 56. It is curious that in *Hipp.* 895 η γὰρ Ποσειδῶν αὐτὸν *els* "Ἄδον δόμοις θανεῖται πέμψει... η τῆσδε χώρας ἐκπεσὼν κ.τ.λ., where according to Wecklein one MS offers πύλας, the reading πέλας is also appropriate though in a different sense, 'either Poseidon will slay him nigh home, or if he lives to travel on, etc.' Wecklein cites *Hipp. l.c.* as conclusive here in favour of πύλας, which it can hardly be; but it might be conclusive against it, if in the other examples of "Ἄδον δόμοις (e.g. *Alk.* 74) the variant πύλας does not appear. It is perhaps over-subtle to seek a reason for a variation certainly not beyond the range of accident; but there is I think a real difficulty in choosing either reading —πύλας is unsatisfactory in itself, and if δόμοις was original, what suggested the peculiar πύλας?

1243. *Why dost thou fear the inevitable? 'Tis craven not to do it.* Cp. fr. 757 δεινὸν γὰρ οὐδὲν τῶν ἀναγκαῖων βροτοῖς, probably a commonplace. The MSS give τὰ δεινὰ κάναγκαῖα μὴ πράσσειν κακά, which was taken without suspicion with τί μέλλομεν until Elmsley pointed out that in that case grammar would require not μὴ but μὴ οὐ, (Hermann disputes this but might have saved dispute by quoting an example), and inserted οὐ accordingly. Nauck rightly treats this remedy as useless: τὰ δεινὰ κάναγκαῖα is, as he says, 'almost intolerable' and κακά out of place. πράσσειν κακά is *to do wrong, inflict injury*, ideas quite beside the mark: besides as κακά is at least superfluous, its emphatic position is ridiculous. Nauck himself would strike the line out, but this is a counsel of desperation. The context enables us to see or suspect what has happened. Medea is spurring her resolution with short sharp reproofs, the pauses between them marking the last agonies of the struggle; 1242 contains two such, which being unmistakeable remain intact (*τί μέλλομεν*; Stadtmüller); 1243 contained two more, falsely supposed for want of punctuation to be continuous with 1242 and with each other. The facility of the mistake will be apparent upon writing the lines in continuous uncials without any stops.

1245. *βαλβίδα λυτηρὰν βίου the line whence life must run in woe.* Cp. 1037.

καὶ μὴ κακισθῆς μηδ' ἀναμνησθῆς τέκνων
ώς φίλταθ', ως ἔτικτες ἀλλὰ τήνδε γε
λαθοῦ βραχεῖαν ἡμέραν παιδῶν σέθεν,
κάππεντα θρήνει· καὶ γὰρ εἰ κτενεῖς σφ', δύμως
φίλοι τ' ἔφυσαν, δυστυχῆς δ' ἐγὼ γυνή.

XO. ίώ Γᾶ τε καὶ παμφαῆς

1250
στρ.

1250. δ' L r' s' γ' p. Wecklein points out that the irregularity $\tau\epsilon\ldots\delta\acute{e}$ is justified where the latter part of the sentence is modified and the thought is in fact broken. Cp. *Phoen.* 1625. The simple construction here would be, he suggests, such as *καὶ φλούσ' οὐ παύσομαι*. The abruptness thus given to the last cry is so fine and so Euripidean that I follow him without hesitation.

1251 foll. 'carmen corruptissimum,' says Prinz, and upon the assumptions which he in common with others makes respecting the metre it might well be called not corrupt merely but desperate. In a strophe of ten lines at least five cannot without violent alteration be brought into such correspondence with the antistrophe as is supposed necessary. Wecklein for example gives in 1255 *σᾶς γὰρ σπέρμα χρυσέας γονᾶς*, and other changes in 1256, 1259, 1260, 1262 and 1266. This sudden luxuriance of error would be in itself strange enough, but stranger still is the accident which must have so guided it as to leave a perfect sense. A reader innocent of metre, so far from suspecting that the passage was very corrupt, would find it as a whole not less simple than beautiful. The only obvious difficulty is in the lines 1268—70, which as it happens are generally retained intact. It is reasonable therefore to ask whether the fault is not in the metrical assumption. The theory of the dochmiae metre, which, following in part H. Schmidt, I have elsewhere defended by a study of Æsch. *Cho.* 935 foll., here removes all difficulties, and thus receives a strong corroboration. It is shortly this. The

strophic correspondence is by feet not by syllables (this is generally admitted). A 'foot' consists of three beats, the first and third heavier than the middle; when the first and third are preceded by an unaccented note we have the normal type or so-called *dochmius* = "—" (ξβλαστεν θεοῦ). But any set of syllables which can be so sung as to fill three beats is a good 'dochmius.' Two cases require special explanation: (i) the third (lightly accented) note is sometimes omitted; in singing the note of the second would be held for the necessary time; thus we obtain the form ~"[-]~"; (ii) the fourth (unaccented) note is sometimes omitted, so that three contiguous syllables are accented though unequally; this gives such forms as ~"~" or ~~~~, and the like. Examples of both kinds will be found in the Chorus of the *Choephoroe* already quoted (see *Journal of Philology* IX.p.163). Thus μέγαν ἔχων μυχὸν answers to χαμαιπετεῖς, χθονὸς ἐπ' ὅχθῳ το ἑκεῖσθ' δει, ψάλιον οἰκων το πάρα τὸ φῶς ιδεῖν. To come now to the song before us; the strophe and antistrophe (exclusive of the first three syllables *ιώ γά, μάταν μόχ-*, as to which see below) contain each eighteen 'feet.' I add the metrical accentuation of some of them. 1252 ακτί's ἀελιού': the first note is 'long' though of course unaccented, (cp. 1265 δειλαλά τι σοι'), the fourth note consists of two 'short' syllables to be read in the time of one, cp. 1259 ελ ο' κών φονάν and Æsch. *Cho.* l. c. ἄξ αδολός δολιάν. 1255 σάς γαρ από χρύσ and 1256 αλματι πίτελν': the fourth note is omitted, see examples above. 1255 εᾶς [-] γονᾶς, 1262 ματᾶν

ἀκτὶς Ἀελίου, κατίδετ' ίδετε τὰν
οὐλομέναν γυναικα, πρὸν φοινίαν
τέκνοις προσβαλεῖν χέρ' αὐτοκτόνον·

σᾶς γάρ ἀπὸ χρυσέας γονᾶς
ἔβλαστεν, θεοῦ δ' αἴματι πίτνειν
φόβος ὑπ' ἀνέρων.

ἀλλά νιν, ὁ φάος διογενές, κάτειρ-
γε κατάπαυσον, ἔξελ' οἰκων φονίαν

τάλαινάν, τ' Ἐρικὺν ὑπ' ἀλαστόρων.||

μάταν μόχθος ἔρρει τέκνων, 1260
μάταν γένος φίλιον ἔτεκες, ὡς

κνανεᾶν λιπούσα Συμπληγάδων

πετράν ἀξενωτάταν ἐσβολάν, 1265
δειλαλα, τι σοι φρενῶν βαρὺς

χόλος προσπίτνει καὶ δυσμενῆς
φόνος ἀμείβεται; . . .

[?] γένος and 1265 φρενῶν [?] βαρύς: the second syllable or first beat is 'held,' see examples above. So too in 1266 καὶ δύσ(-) μενής, where also the first syllable is 'long' but unaccented, in the language of Schmidt 'irrational.' A comparison of his *Rhythmic and Metric of the Classical Languages* (pp. 76, 166, Eng. trans.) will shew how far my views agree with his. With respect to the commencement of the strophe the half foot *lō yā* may be regarded as a prelude, but it is possible that both strophe and antistrophe commenced with one of the poet's favourite repetitions *lō lō*, μάταν μάταν recited as dochmii thus, *īō īō yā*, cp. 1290. These repetitions were continually neglected in copying, thus in 1252 all the MSS but one omit the second ίδετε.

1253. οὐλομέναν BPl δλομέναν r.

1256. *The blood of gods is in peril of being shed by man.* αἷμα πίτνειν s and as a variant B αἷματι r. The proximity of ΠΙ will explain the loss as well as the insertion of the syllable. As αἷμα is equivalent to γένος the quasi-personal use of it is not unnatural.

1259. φονίαν τάλαινάν τε ὑπ' ἀλασ-

τόρων by fiends made bloody and wild.

1262. μάταν s ἄρα μάταν s' μάταν ἄρα Musgrave. But neither the omission nor the transposition is easily explained. ἄρα is probably a clumsy, and as we have seen unnecessary, attempt to fill up the rhythm.

1266. προσπίτνει very rarely used otherwise than of persons as in 1205, but see the *Lexicon* s. v.

1267. φόνος ἀμείβεται. Ρ has the curious reading ἀμείρεται φόνος. This together with the unusual force which must be given to ἀμείρεται 'comes in the place of, succeeds' (supply αὐτοῦ sc. χόλου) suggests a doubt whether the reading of the majority of the MSS has not been produced by correction. The assumption of an original ἀμεπτεται (ἄμ' ἐπεται) φόνος—*Why thus doth Wrath assail thee and Murder follow close?*—is in some respects better justified, and the Epic phrase ἄμ' ἐπεται suits the style of the song. θνωμένης ill-intending, i. e. Murder that will bring ill to Medea, whose certain punishment for her crime is the subject of this and the following clause. (καὶ ξαμενῆς φόνου φόνος ἀμε-

χαλεπὰ γὰρ βροτοῖς ὁμογενῆ μιά-
σματ', ἔτι τ' αἰὲν αὐτοφόνταισιν οἱ-
δὰ θεόθεν πίτνοντ' ἐπὶ δόμοις ἄχη.*

ΠΑΙΣ. οἴμοι, τι δράσω; ποι φύγω μητρὸς χέρας;

1270

βέται Wecklein from Weil and others, for which upon the usual metrical assumption there is much to be said.)

1268—70 stand in the MSS thus,
χαλεπὰ γὰρ βροτοῖς ὁμογενῆ μιά-
σματ ἐπὶ γαῖαν αὐτοφόνταισιν συνψ-
δὰ θεόθεν πίτνοντ' ἐπὶ δόμοις ἄχη.

ξυνῳδὰ BL σύνῳδα as a correction ^{a.}. Hermann explains this, if it be an explanation, by “gravis est enim mortalibus cognatus sanguis humi profusus, dolor divinitus congruus expetens in parricidam domum,” and to the same purpose Pflugk. Paley objects to ξυνῳδά, Wecklein to the separation of πίτνοντα from ἄχη, and both objections are just. But the fact is that the words are little better than gibberish. The epithet ξυνῳδὰ harmonious is without meaning; the punishment of the whole land for the sin of an inhabitant, which if anything must be pointed at by the words ἐπὶ γαῖαν (Wecklein), is irrelevant: and what a construction is πίτνοντα ἐπὶ γαῖαν ἐπὶ δόμοις! Moreover the whole supposed sentence is structureless, subject and predicate in undistinguishable confusion. The text which I offer is almost line for line that of the MSS. *For dangerous to man is the pollution of kindred blood, and ever, I wot, fresh woes from heaven fall upon the house of the murderer.* The Aldine actually reads αὐτοφόνταισι σύνῳδα, probably by accident, but it illustrates at least the facility of the corruption. The combination of ΤΑΙΕΝ into ΓΑΙΑΝ has a parallel in Soph. *Phil.* 1140 ἀνδρός τοι τὰ μὲν ἔνδικ’ αὖτε εἰπεῖν: at least this is nearer to the MS ἀνδρός τοι τὰ μὲν εὐ δίκαιον εἰπεῖν than any restoration of the metre which I have seen.

1271—1292. This passage presents a critical question of peculiar interest. In the antistrophe the prevalent rhythm is

twice interrupted, according to the MSS, by an iambic couplet (1284, 5 and 1288, 9): these couplets, if genuine, are part of the chorus and subject to strophic responsion. In the strophe we find a couplet (1277, 8) in the place corresponding to the second, but none in the place (between 1274 and 1275) answering to the first. Two obvious solutions suggest themselves, (i) that 1284, 5 are interpolated (Nauck), (ii) that the corresponding couplet is lost (Schoene).

But apart from any question of metre it is, I would almost say, certain that neither of the iambic couplets in the antistrophe is genuine. The reason is simple; they profess to explain the allusion contained in 1282—7, and the explanation is wrong. The point and the terms of this allusion require that the person mentioned should have killed her children and have come to her death in consequence (φένει 1286 is a causal dative). From the scholia downwards it has been observed as a difficulty that this is not the story of Ino, either according to other authorities or according to Euripides himself, who treated it in a play of which the plot is preserved (Hyginus, *Fab.* 4. See Dindorf fragm. Eur. *Ino* in *Poet. Scen.*). Athamas, supposing his wife Ino, by whom he had two sons, to be dead, married Themisto: finding that Ino was living as a bacchanal in Parnassus he sent for her and kept her disguised as a slave in his house. Themisto plotted to kill the sons of Ino, but having taken Ino into her confidence was made by a deception to kill her own sons instead, and on discovering the truth slew herself (*ipsa se necavit*). Athamas when hunting slew in a frenzy his eldest son Learchus, and Ino with Melicertes the

ΠΑΙΣ. οὐκ οἶδ', ἀδελφὲ φίλτατ· ὀλλύμεσθα γάρ.

ΧΟ. ἀκούεις βοὸν ἀκούεις τέκνων;

στρ.

ἰὼ τλάμον, ὡς κακοτυχὲς γύναι.

παρέλθω δόμους; ἀρήξαι φόνου

δοκεῖ μοι τέκνωις.

1275

ΠΑΙΣ. ναῦ, πρὸς θεῶν, ἀρήξατ· ἐν δέοντι γάρ.

ΠΑΙΣ. ως ἔγγις ἡδη γ' ἐσμὲν ἀρκύων ξίφους.

ΧΟ. τάλαιν', ως ἄρ' ἡσθα πέτρος ἡ σίδα-

ρος, ἄτις τέκνων ὡν ἔτεκες ἔτεκες

1280

younger threw herself into the sea. It has not, I believe, been noticed that the difficulty is created by the senarii, and that the allusion as it stands without them applies *not to Ino but to Themisto*, who did murder her children and perish in consequence, the epitome of Hyginus does not say by drowning, but neither does it say otherwise. The natural inference is that the insertion of the senarii is due to an erroneous explanation. They are very likely borrowed or patched together from Euripides' own play, but, if it were a question of taste, we might well be content even with less positive evidence for expelling them here. (Upon the assumption of a lacuna after 1274, it has been further supposed that the words ὡς θερμόβουλον σωλάγχνον cited as from the *Medea* by the scholiast on Ar. *Ach.* 119 are part of the missing couplet. But assuming that the citation is accurate, it is of course no proof of this particular lacuna, and may therefore practically be dismissed from the argument.)

As to the strophic correspondence of 1271, 2 and 1277, 8 it is to be noticed that they might, if subject to responsion, answer to each other, for in a choric passage distributed between various speakers the corresponding parts do not always recur in the same order (see *Æsch. Cho.* 315 foll.): no argument can therefore be drawn from them in favour of the couplets in the antistrophe, though the insertion of these couplets may nevertheless have been facilitated by some vague

notion that they were metrically correct. But surely it is unreasonable from the nature of the case that the cries of the children should be regarded as part of the choric song at all. So at least it seems to me. At the same time, however, I can scarcely believe that Euripides would use such a metaphor as ἀρκὺς ξίφους, still less that he would put it into the mouth of a young child, and this strongly favours the suggestion (Nauck, Hense) that the parts have been falsely doubled, that 1271 should be distributed between the two children, thus—

ΠΑΙΣ. οἴμοι τί δράσω; ΠΑΙΣ. ποτ
φνγῶ μητρὸς χέρας;
and that 1272 (and 1278?) should be expelled. In the significant sequel of the two cries, the single voice, and silence, it would not be fanciful to discover a melodramatic purpose. But as, in strictness, the arguments for these changes appeal merely to taste, I have felt bound upon principle not to admit them.

1280. ὅν MSS ὁ Seidler, upon the theory of syllabic correspondence (see note on 1251), but the alteration aggravates the slight confusion of metaphor by bringing ἀροτὸν and κτενεῖς together. The construction is κτενεῖς τέκνα ὡν ἔτεκες ἀροτὸν.

ἔτεκες ᔧτεκες. έτεκες MSS. The repetition is required to complete the metre. The antistrophe is given in the MSS as in my text except that the words ὥστα δὴ commence 1292 instead of ending 1291. The alternative is to omit δὴ (Seidler),

ἄροτον αὐτόχειρι μοίρᾳ κτενεῖς. μίαν δὴ κλύνω μίαν τῶν πάρος γυναικῶν φίλοις χέρα βαλεῖν τέκνουις,* πίτνει δ' ἀ τάλαιν' ἐς ἄλμαν φόνῳ [†] τέκνων δυσσεβεῖ, τὶ δῆτ' οὖν γένουιτ' ἀν ἔτι δεινόν; ⁺ ὡ γυναικῶν λέχοις πολύπονον, ὅσα δὴ [‡] βροτοῖς ἔρεξας ἥδη κακά. γυναικεῖς, αἱ τῆσδ' ἐγγὺς ἔστατε στέγης, ἀρ' ἐν δόμοισιν ἡ τὰ δειν' εἰργασμένη Μήδεια τοῦσδ' ἔτ', ἡ μεθέστηκεν φυγῇ; δεῖ γάρ νιν ἥτοι γῆς σφε κρυφθῆναι κάτω,	άντ. 1286 1290 1295
'Ινῳ μανεῖσαν ἐκ θεῶν, ὃθ' ἡ Διὸς δάμαρ πιν ἐξέπεμψε δωμάτων ἄλῃ. ἀκτῆς ὑπέρτενάσα ποντίας πόδα, δυοῖν τε παιδίοιν ξυνθαιμοῦσ' ἀπόλλυται.	1284 1288

but apart from palæographical considerations the unrhythymical structure thus given to 1280 and 1291 is unsatisfactory in a passage otherwise perfectly regular. In 1292 *βρολ's* (L) επέξ may be a foot of the kind already illustrated, but I must allow that I do not like it in this place and should prefer πολύτανον ὅσα δη | ὅσα βρότους κ. τ. λ. which is scarcely to be called an alteration.

1282. Similar illustrations from mythology occur in *Aesch. P. V.* 425 and *Soph. Ant.* 823 (Wecklein).

1285. γυναικί ἐν φίλοις χείρα προσβαλεῖν *s* γυναικῶν ἐν φίλοις χείρα βαλεῖν *s'* γυναικῶ φίλοις χείρα προσβαλεῖν a Paris ms 2818 not included in Prinz's collation (Elmsley and Porson). The reading of Porson γυναικί ἐν φίλοις χείρα βαλεῖν has been generally adopted but (1) it takes no account of προσβαλεῖν in *s* and (2) ἐν, *into*, is inappropriate. Elmsley half notices but does not remove this difficulty by citing 1325, ἐμβαλεῖν ξίφος. Even in *Or.* 1466 λευκὸν ἐμβαλούσα πη-

χνν στέρων is obviously different. The preposition if any should be *πρὸς* as in 1254. But the variations shew that here there was no preposition. The simple *βαλεῖν* can stand for *προσβαλεῖν* or *ἐπι-βαλεῖν* and be followed by a dative, as in *Phoen.* 1535 *ἀέριον σκότου δύμασι σοὶ* *βαλὼν* and *Soph. Phil.* 67 *λύπην πάσιν* *Ἀργείους βαλεῖς*: *προσβαλεῖν* and *ἐν φίλοις* are alternative explanations of this construction, both of which have been worked into the text. *χέρα* Ald. *χ*ρα* L *χείρα* r^l: the choice between *χέρα* and *χείρα* is in every way indifferent.

1284-1289. See on 1271.

1291. λέχος πολύπονον γυναικῶν B.
Either order is metrically possible.

1295. τοῖσθ' ἔτ' Wecklein τοῖσθε γ'

1296. Exception has been taken, and at first sight with reason, to the repetition of the pronoun *νιν...σφε*. Such repetition occurs elsewhere but, as Wecklein observes, only after the interposition of a clause or phrase. See *Phoen.* 497, Soph.

ἡ πτηνὸν ἄραι σῶμ' ἐς αἰθέρος βάθος,
εὶ μὴ τυράννων δώμασιν δώσει δίκην·
πέποιθ' ἀποκτείνασα κοιράνους χθονὸς
ἀθῷος αὐτὴ τῶνδε φεύγεσθαι δόμων;
ἀλλ' οὐ γὰρ αὐτῆς φρόντιδ' ὡς τέκην ἔχω,
κείνην μὲν οὖς ἔδρασεν ἔρξοντιν κακῶς,
ἔμων δὲ παιδῶν ἥλθον ἐκσώσων βίον,
μὴ μολ̄ τι δράσωσ' οἱ προσήκοντες γένει,
μητρῶν ἐκπράσσοντες ἀνόσιον φόνον.

1300

XO. ὡς τλῆμον, οὐκ οἰσθ' οἱ κακῶν ἐλήλυθας,
Ιάσον· οὐ γὰρ τούσδ' ἀν ἐφθέγξω λόγους.

IA. τι δ' ἔστιν; η που κάμ' ἀποκτεῖναι θέλει;

XO. παῖδες τεθνᾶσι χειρὶ μητρῷα σέθειν.

IA. οἴμοι τι λέξεις; ὡς μ' ἀπώλεσας, γύναι.

1305

XO. ὡς οὐκέτ' ὄντων σῶν τέκνων φρόντιζε δή.

IA. ποῦ γάρ νιν ἔκτειν'; ἐντὸς η ἔξωθεν δόμων;

XO. πύλας ἀνοίξας σῶν τέκνων ὅψει φόνον.

IA. χαλάτε κλῆδας ὡς τάχιστα, πρόσπολοι,
ἐκλύεθ' ἄρμούς, ὡς ἵδω διπλοῦν κακόν,

1310

1315

Trach. 287, *O. C.* 1278. But it seems to have been assumed that *γῆς* must be governed by *κάτω*. If it be taken with *δεῖ*, and the words *σφε κρυφθῆναι κάτω* be construed as *exegetic*, the objection to the second pronoun is removed—*She needs either the earth to hide herself under or the height of the sky to soar into.* The modification of the latter clause offers no difficulty, and the construction *δεῖ τινά τυνος* is a favourite with Euripides. No admissible correction has been suggested.

1298—300. The last two lines are omitted by Dindorf and placed within brackets by Wecklein. They are no doubt abrupt, but on the other hand the abruptness may be calculated for dramatic effect. *εἰ μὴν Β εἰ μὴν*, (sic) *εἰ εἰ μὴν r.* The scholia give the readings *δώσειν...φεύγεται* and the explanation *εἰ [μὴ?] ἄρα πέποιθε μὴ δώσει δίκην.* It is at least possible that originally the interruption by 1301 was grammatically as well as rhetorically

an interruption (compare 942—4) thus,

ἡ πτηνὸν ἄραι σῶμ' ἐς αἰθέρος βάθος—
ἀλλ' οὐ γὰρ κ.τ.λ.

As given in *εἰ μὴ τυράννων δώμασιν δώσει δίκην* or else *she will suffer the vengeance of the royal house* is a natural completion of the broken sense, and the following couplet may have been produced by successive patching.

1304. *μὴ μολ̄ τι δράσωσ'* [*αὐτοὺς*] easily supplied from the emphatic *ἔμων ταῦδων* of the previous line.

1310. *Hel.* 780 *πῶς φήσι;* *τι λέξεις,* *τέκνον;* *ὡς μ' ἀπώλεσας.* *Hipp.* 353 *οἴμοι,* *τι λέξεις, τέκνον;* *ὡς μ' ἀπώλεσας.* *Hek.* 511, 713, 1124, *Ion* 1113, *Phoen.* 1274. The future tense in this formula points to the inability of a person suddenly receiving bad news to grasp the truth at first. He speaks therefore as if he had still to hear it (Wecklein). The emphasis of the reply is therefore kindly meant, cp. Soph. *Ai.* 281, 904 (Elmsley, Wecklein).

τοὺς μὲν θανόντας, τὴν δὲ τίσομαι φόνου.*

MH. τι τάσδε κινέις κάναμοχλεύεις πύλας,

1316. φόνῳ' δίκην s^b. These variants are descended from

δίκην

φόνου

where δίκην is added to explain the elliptical genitive; see the full form in 261 πόστιν δίκην τῶρδ' ἀπτιστοσθαι κακῶν, and for parallel variations see the note on 1234 and the observations on s and s' in the Introduction. φόνῳ (cp. δίκη 261) is an attempt to simplify. φόνου is proposed by Brunck and would probably have been adopted if he had deduced the MS readings. φόνῳ Porson, Elmsley and others. τίσομαι s'. τίσωμαι s. As the construction of the sentence is modified (from τὴν δὲ τίσονταν φόνον or the like) for the sake of force, the abruptness of the future is more natural, and the aorist is more likely to be a correction. For the modification itself see Kühner § 490, 4.

1317. Medea appears above with the bodies of the children in a chariot drawn by dragons (δχομένη δρακοντίος ἄρμασι schol. Cp. *hypoth.* 1 ἐπὶ ἄρματος δρακόντων πτερώτων). κινέις κάναμοχλεύεις πύλας. Porson here propounds a curious critical question, which requires an answer. In Aristoph. *Nub.* 1397 occurs the following invitation to a sophistic speaker, σὸν ἔργον, ὡς καιῶν ἐπών κινητὰ καὶ μοχλευτὰ (κάναμοχλευτὰ?), πειθὼ τινὰ ἤγειν (with a variant or more properly gloss λόγων), a jest in some way pointed at the present passage. The author of the *Christus Patiens* twice (121, 437) has the line τι τούσδε κινέις κάναμοχλεύεις λόγους, and in Heliodorus *Ethiopica* I. 8 p. 230 (Didot) a person receiving an inconvenient question asks τι ταῦτα κινέις κάναμοχλεύεις; τοῦτο δῆ τὸ τῶν τραγῳδῶν. From these otherwise miraculous coincidences Porson drew the irresistible inference that there was a variant here τούσδε.....λόγους or ταῦτα.....ἔπη. Strange to say, he thought that this might have actually been written

by Euripides. A comparison of the note upon 1225 *foll.* may perhaps satisfy the reader that here also a parody has been confounded with the original.

But consideration will shew that there must be something more behind. It is clear that Euripides did not write τούσδε...λόγους or ταῦτα...ἔπη; but did he then write πύλας? If so, it is hard to see what Aristophanes meant, or how his ridicule can have hurt any one but himself. What is there to attract attention in τι τάσδε κινέις κάναμοχλεύεις πύλας; *Why modest, why unbarrest thou this gate?* Words could not be more simple: the strange phrase (κανῶ ἔπη) is all Aristophanes' own. It is an obvious suspicion that the strange word which caught Aristophanes' ear has disappeared, as many a strange word undoubtedly has, from our MSS, nor without more evidence can it ever be proved what it was. But as it appears to have had the meaning of πύλας and the sound of ἔπη (compare the parody of 1223 given on 1225) I shall believe for my private satisfaction that it was this—τι τάσδε κινέις κάναμοχλεύεις δτάς; δτή is any 'bore' or perforation as the channel of the ear, holes in a cloak, nest-holes in the ground, the smoke-hole (most commonly) of a roof, etc. See Stephanus *Thes.* s. v. It might easily therefore be applied poetically to a *lock*, particularly a lock of the heroic age, presumably such a simple passage for the bolt-hook as that through which Athena passed to visit the sleeping Penelope (*Od.* 4. 802). The hole or opening of a lock was properly called ἀρύβος. Having used the literal term in 1315 Euripides for variety and for metre ventures on an invented synonym and is promptly taken up by his censor, who wrote ἐπών κινητὰ for the prosaic λόγους on purpose to recall δτῶν κινητὰ to the memory. δτή was used for architectural openings of various kinds

νεκροὺς ἐρευνῶν κάμè τὴν εἰργασμένην;
 παῖσαι πόνου τοῦδ'. εἰ δ' ἐμοῦ χρείαν ἔχεις,
 λέγ', εἴ τι βούλει, χειρὶ δ' οὐ ψαύσεις ποτέ. 1320
 τοιόνδ' ὅχημα πατρὸς Ἡλίος πατήρ
 δίδωσιν ἡμῖν, ἔρυμα πολεμίας χερός.
 IA. ὡ μῆσος, ὡ μέγιστον ἔχθιστη γύναι
 θεοῖς τε κάμοι παντὶ τ' ἀνθρώπων γένει,
 ἥτις τέκνοισι σοῖσιν ἐμβαλεῖν ἔιφος 1325
 ἔτλης τεκοῦσα κάμ' ἀπαιδ' ἀπώλεσας
 καὶ ταῦτα δράσασ' ἥλιον τε προσβλέπεις
 καὶ γαῖαν, ἔργον τλᾶσα δυσσεβέστατον.
 ὅλοι· ἐγὼ δὲ νῦν φρονῶ, τότ' οὐ φρονῶν,
 ὅτ' ἐκ δόμου σε βαρβάρου τ' ἀπὸ χθονὸς 1330
 "Ἐλλην' ἐσ οἰκον ἡγόμην, κακὸν μέγα,
 πατρός τε καὶ γῆς προδότιν ἢ σ' ἐθρέψατο—
 τῶν σῶν ἀλάστορ' εἰς ἔμ' ἔσκηψαν θεοί·
 κτανοῦσα γάρ δὴ σὸν κάσιν παρέστιον,
 τὸ καλλίπρωφον εἰσέβης Ἀργοῦς σκάφος. 1335

such as windows (*δπήθι θύρις* Hesychius), small doors etc. Hence the interpretation πύλας. Paley gives the true rendering of ἀναμοχλεῖν: the other, *to prize open with a lever*, is condemned by the context.

1323. For the double superlative Wecklein cites the analogy of πλεῖστον (*ηδιστηρη*) *Alk.* 790, *Soph. Phil.* 631, *Oed. C.* 743.

1328. τλᾶσα s' δρῶσα s, probably a confusion of sound.

1330. ἐκ δόμου s ἐκ δόμων σε β γρ. σοῦ δ' ἐκ δόμων σε r. The corrector of *B* felt a difficulty in the use of δόμος or δόμου for *home* without any defining adjective or pronoun. The objection is worth considering, nor can I find a satisfactory answer. If βαρβάρου is to define both δόμον and χθονός then the order should, if not must, be ἐκ δόμου χθονός τ' ἀπὸ βαρβάρου or βαρβάρου ἐκ δόμου ἀπό τε χθονός. Suspicion is strengthened by the variations. A comparison of 536 *foll.* where the same antithesis between the Hellenes and the barbarian is in view, and νόμος is

claimed as the especial property of the Hellenes, suggests the reading ἔκνομόν σε βαρβάρου τ' ἀπὸ χθονός (sc. οὐσαν). ἔκνομος *exlex* is a rare word and the MS divergences are at once explained as alternative corrections of ἐκ δόμου.

1332. τῶν σῶν Wecklein τὸν σὸν s' τὸν σὸν δ' s (metrical correction) *the gods have laid the curse of thy house (οἱ σοῦ) upon me.* 1333 depends in sense though not in grammar upon φρονῶ in 1329; Jason now comprehends that a wife laden with the guilt of betraying her father and murdering her brother could but bring a curse upon her husband. τὸν σὸν ἀλάστορα is "the curse invoked by you" or "by your wrongs" (*Phoen.* 1556), an idea far from Jason's mind.

1334. παρέστιον. According to a scholion the same story of the death of Absyrtus (*κατὰ τὸν οἰκον τὸν Αἰγάρου*) was followed by Sophokles in his Κολχίδες. According to another version he was slain on the Argo itself and flung piecemeal into the sea to check the pursuit.

ἡρξω μὲν ἐκ τοιῶνδε, νυμφευθεῖσα δὲ
παρ' ἀνδρὶ τῷδε καὶ τεκοῦσά μοι τέκνα,
εὐνῆς ἔκατι καὶ λέχθυς σφ' ἀπώλεστας.
οὐκ ἔστιν ἡτις τοῦτ' ἀν 'Ελληνὶς γυνὴ
ἔτλη ποθ', ὃν γε πρόσθεν ηξίουν ἐγώ
γῆμαι σε, κῆδος ἔχθρὸν ὑλέθριον τ' ἐμοὶ,
λέαιναν, οὐ γυναικα, τῆς Τυρσηνίδος
Σκύλλας ἔχουσαν ἀγριωτέραν φύσιν.

ἀλλ' οὐ γὰρ ἄν σε μυρίοις ὀνειδεστι
δάκοιμι· τοιώνδ' ἐμπέφυκέ σοι θράσος·
ἔρρ', αἰσχροποιὲ καὶ τέχνην μιαιφόνε.*
ἐμοὶ δὲ τὸν ἐμὸν δαίμον' αἰάζειν πάρα,
ὅς οὐτε λέκτρων νεογάμων ὄνήσομαι,
οὐ παιδας οὐδὲ ἔφυσα κάξεθρεψάμην
ἔξω προσειπεῖν ζῶντας, ἀλλ' ἀπώλεσα. 1340

1342. **Τυρσηνίδος.** The geography is vague, and the epithet means little more than Italian. The point of it is that Scylla, like Medea, was a monster belonging to the outer world of barbarism.

1346. *Go, artist in villainy and murderer by trade!* The ms *τέκνων μαλφού* is not only without construction (for the adjective *μαλφόν* does not belong to any of the peculiar classes which govern an objective genitive), but completely spoils the point. The termination *-τούς* is characteristic of the names of trades or manufactures, such as *λογχοτούς*, *σκενωτούς*, *ἀνδριαντούς* etc. Upon the analogy of these is formed *αἰσχροτούς*, a word, which but for this analogy would be miserably inadequate to the passage. There is every reason to believe that Euripides either invented it or gave it new currency. In the very few other examples (see Stephanus *Thes.* s. v.) it has an obscene sense, which when the *Medea* was written it clearly had not, or Euripides dared not have introduced it, and from an elaborate anecdote about the poet and Lais cited by Porson from

Machon the comedian (cp. Athenaeus XIII. p. 582) we may infer that it took that meaning from some impudent jest upon this very passage. The phrase is pointed of course at the skill in poison of which Jason had had such useful and such fatal proofs. (See note on 292 foll.) But there were circumstances in the poet's own time to suggest and illustrate it. It is plain from *Jfr.* 902 (ed. Dindorf, 1868) that the rise of physical and medical science, which under Ionian auspices was then proceeding, encountered at Athens much prejudice and some scandal, and that Euripides as a man of liberal culture was earnestly interested in the scientific cause: *τοὺς δὲ τοιούτους* (*to the true student*), he says, *οὐδέ ποτ' αἰσχρῶν ἔργων μελέτημα προσήκει* (see a complete discussion of the fragment in the *Journal of the Hellenic Society* Vol. I. p. 272). That the physicians were justly and unjustly charged with *αἰσχροτούς* is likely enough, and Hippocrates himself is said to have complained that *εἰσὶ τινες οἱ τέχνην πεποιηται τὸ τὰς τέχνας αἰσχροποιεῖν* (see citation [from whom?] in Stephanus s. v. *αἰσχροποιεῖν*). Euripides would not do

ΜΗ. μακρὰν ἀν ἐξέτεινα τοῖσδ' ἐνάντιον
λόγοισιν, εἰ μὴ Ζεὺς πατὴρ ἡπίστατο
οἵ ἐξ ἐμοῦ πέπονθας οἰά τ' εἰργάσω·
σὺ δ' οὐκ ἔμελλες τάμ' ἀτιμάσσας λέχη
τερπνὸν διάξειν βίοτον ἐγγελῶν ἐμοί,
οὐδὲ ἡ τύραννος, οὐδὲ ὁ σὸi προσθεὶς γάμους
Κρέων ἀνατὶ τῆσδέ μ' ἐκβαλεῖν χθονός.
πρὸς ταῦτα καὶ λέαιναν, εἰ βούλει, κάλει,
[καὶ Σκύλλαν ἡ Τυρσηνὸν φέκησεν πέδον]
τῆς σῆς γὰρ ὡς χρὴ καρδίας ἀνθηφάμην. [τεῦτον] 1355

ΙΑ. κανύτῃ γε λυπεῖν καὶ κακῶν κοινωνὸς εἰ.
ΜΗ. σάφ' ἵσθι λύει δ' ἄλγος, ἦν σὺ μὴ γγελᾶς.
ΙΑ. ὡς τέκνα, μητρὸς ὡς κακῆς ἐκύρσατε.
ΜΗ. ὡς παῖδες, ὡς ὥλεσθε πατρῷᾳ νόσῳ.
ΙΑ. οὗτοι νυν ἡμὴ δεξιά σφ' ἀπώλεσεν. 1360 1365

the reproach any credit by putting it into the mouth of Jason. For the confusion of τέχνη—τέκνον see on 857.

1351. μακρὰν ἀν...ἐναρτλον s' ἡμακρ' ἀν...ἐναρτλα S. Here and in 1342 are resemblances to the *Agamemnon* 916, 1232 (Wecklein).

1356. οὐδ'...οὐδ' Elmsley οὐθ'...οὐθ' MSS. The adversative form is regular and more forcible and on such a point it is scarcely worth while to defend the MSS. προσθεὶς s' προθεὶς S who offered the alliance, to Jason as his ξένος: cp. προΐθημι δεῖπνον.

1357. ἀτρι (written ἀναρι) s' ἀτριμων B ἀτμον r. The first syllable of ἀτρι having been lost in s' from the juxtaposition of similar letters (ΚρεωΝΔΛΝτι) the remnant ατρι was in the descendants of s' variously but wrongly completed. Hence their disagreement.

1359. πέδον. Over this obviously inappropriate word is written in ε στη λ i.e. σπήλαιον, upon which has been founded a conjecture στέος, but the form is hardly admissible. πέτραν (Elmsley) or πέτρον (Weil) from Ag. 1233 Σκύλλαν τινα οικοῦσαν ἐν πέτραισι is better, though why πέδον should have been substituted

is not clear. But I can scarcely believe that in all the chase of interpolations no one has cast an eye upon 1359. Few of the 'suspecta' and 'damnata' could be so easily traced or so easily spared. That an allusive epithet such as Τυρσηνός (1342) should be repeated at all is flat, but that it should be expanded into the form of an antiquarian note is simply wonderful. It may be added that Jason does not call Medea Σκύλλα and scarcely could have done so without absurdity: Σκύλλα τις (see Aesch. Ag. l. c.) he might have called her but does not. On the other hand the καὶ before λέαιναν, the true force of which is given by So thou mayst e'en call me tigress, if thou wilt, would, if mistaken for καὶ both, appear to demand the supplement.

1362. λύει=λυσιτελεῖ. I profit by the pain, if thy triumph may be thereby prevented. Porson suggests without adopting the alternative It lessens the pain if etc. (minuit dolorem). But λύει if transitive should signify rather annuls, which is against the sense. Why ἦν...ἐγγελᾶς is expressed as a contingency is not clear.

1364. νόσῳ, frailty that is lewdness cp. Hipp. 40, 405 etc. (Paley).

MH. ἀλλ' ὑβρις οὖτε σοὶ νεοδμῆτες γάμοι.
 IA. λέχουσι σφε τηγίωσας εἶνεκα κτανεῦν.
 MH. συμικρὸν γυναικὶ πῆμα τοῦτ' εἶναι δοκεῖν;
 IA. ἥτις γε σώφρων σοὶ δὲ πάγτ' ἔστιν, κακή.*
 MH. οἴδ' οὐκέτ' εἰσί τοῦτο γάρ σε δηξεῖται. (↑)
 IA. οἴδ' εἰσίν, οἷμαι, σῷ κάρα μιάστορες.
 MH. ἵσασιν δότις ἡρξε πημονῆς θεοί.
 IA. ἵσασι δῆτα σήν γ' ἀπόπτυστον φρένα.
 MH. στύγει πικρὰν δὲ βάξιν ἐχθαίρω σέθεν.

1370

1367. *κῆλωσας* s *Was lust to thee cause worth the killing them?* γ' ἡλῶσας s' which some adopt explaining by λέχους γέ σφε, but then it must have been so written.

1369. *To thee, vile wretch, 'tis all,* cp. δρθονμένης εὐνῆς γυναικὲς πάντ' ἔχειν νομίζετε. MSS σοὶ δὲ πάντ' ἔστιν κακὰ to thee everything is vile, which has not, that I can see, the slightest bearing on the context. For πάντα see 228 and for parallel confusions of the vocative, see 137, 182, 1243 and *Ion* 916 (note to 224).

1370. *τοῦτο γάρ σε δηξεῖται* *that is the word to wring thee.* The discussion of her motives is little to Medea's advantage and she returns suddenly to her point.

1371. ὄμοι Β ὄμοι Ε οἴμοι τ. οἴμαι *I* *trow* is said to have been first suggested by Tyrwhitt and is established, in my opinion, by Stadtmüller (*Progr. Heidelb.* p. 15), who cites for the use in retort (=nay, surely) *Ant.* 1050 TEI. δοφκράτιστον κτημάτων εὑθουλα ΚΡ. δοφκερ, οἴμαι, μὴ φρονέν πλειστη βλάψη. cp. *supra* 331, and points out that in eleven other passages of Euripides the same word occurs in the same part of the verse. Both οἴμοι and ὄμοι are inconsistent with the tone of the line.

1374. Little light is thrown upon this line by the interpretations of βάξις and βάξω given by the lexicographers and etymologists. The difficulty cannot be cleared up without re-investigation of the word. βάξω is used in tragedy as follows: (i) *Aesch.* *Pers.* 590 οὐδ' ἔτι γλῶσσα βρο-

τοῦσιν ἐν φυλακᾶς· λελυται γὰρ λαὸς ἐλεύθερα βάξιν ὡς ἐλύθη γυγὸν ἀλκᾶς: (ii) *Cho.* 881 κωφοῖς ἀντῶ καὶ καθεύδουσιν μάτρην ἄκραντα βάξω: (iii) *Theb.* 571 κακοῖσιν βάξει πολλὰ Τυδέως βλαν, τὸν ἀνδροφόβητην κ.τ.λ. (iv) *Theb.* 483 ὑπέρανχα βάξουσιν ἐπὶ πτόλεις: (v) *Eur. Hipp.* 119 εἰ τις σ' (Κύπρι) ὑφ' ἡβῆς σπλάγχνον ἐντονον φέρων μάταια βάξει: (vi) *Rhes.* 717 πολλὰ δὲ τὰν βασιλέῳ ἐστιλθ' Ἀτρεῖδῶν κακῶς ἔβαξε (the disguised Odysseus in Troy). To these we must add ἔβαξας· ἐλοιδρός τος Hesych. The word is onomatopoetic, but is to be connected, not with βοῶ (as Steph. ed. Dindorf), but with βαῦς (cp. κράξω and κρανγή) and refers primarily to the various sounds of the dog. In cases (i) and (ii) the metaphor is obvious, the muzzled nations can vent their barking, I bay in vain to men asleep, and the first may be contrasted with *Ag.* 447 τάδε σίγα τις βαῦσει and compared with *Ag.* 1672 μὴ προτιμήσῃς ματαλων τῶνδ' ὑλαγμάτων. Language of insult, particularly of impudent insult, is very well described as barking (see iii, iv, v, and vi *supra* and *Od.* 8. 408) though of course a metaphor of this kind must not always be rendered literally in another language. As no other traceable sense of βάξις (or βᾶξις?) fits the present passage we must conclude it to be here, whatever it may be elsewhere, a verbal noun from this βάξω (cp. κράξις, σίξις, γρῦξις) and translate *I am weary* (fastidio) of thy harsh snarl (or whine). So the Persians in *Aeschylus* (*Pers.* 635) are made to de-

IA. καὶ μὴν ἐγὼ σήν· ράδιον δὲ ἀπαλλαγαῖ.

MH. πῶς οὖν; τί δράσω; κάρτα γὰρ κάγὼ θέλω.

IA. θάψαι νεκρούς μοι τούσδε καὶ κλαῦσαι πάρες.

MH. οὐ δῆτ', ἐπεὶ σφᾶς τῇδε ἐγὼ θάψω χερό,
φέρουσ' ἐς "Ηρας τέμενος Ἀκραλας θεοῦ,

1375

scribe their laments, in language intentionally undignified, as δυσθρον βάγματα (cp. κρώγμα) *pitiful whines*. πικρός (see *Lex.*) is applied to any unpleasant sound. This explanation may appear somewhat strange in view of the common doctrine that βάξειν meant properly *to speak*. But it is at least clear that the Attic tragedians (with whom alone we are directly concerned) did not so understand it, for the coincidence of the examples in a much narrower meaning would on that supposition be inexplicable. The tragedians may, however, have been wrong, or there may have been two distinct verbs, and it is worth while to examine the point briefly. The evidence for βάξειν *to speak*, which is not supported by any probable derivation, is solely the use in Homer. Several cases, however, range themselves readily under the meaning above assigned, cp. II. 16. 208 with Aesch. *Pers.* 590, *Od.* 17. 461 with *Rhes.* 717. Nor is there any reason why in *Od.* 14. 127 and 157 ἀτατήλια βάξειν (of beggars) should not mean *whine falsehoods*, or why in *Od.* 18. 168, οἱ τ' εὑ μεν βάζοντι κακῶς δὲ πιθεν φρονέοντι should not be a popular metaphor, *who have a friendly bark, but secretly mean mischief* (cp. the simile of the treacherous hound in Aesch. *Ag.* 1228). The examples which have suggested and given colour to the current hypothesis are the twice recurring ὅστις ἐπίστραιτο γῆς φρεαῖς δρια βάξειν, ἀνεμώλια βάξειν (three times) μεταμύνια βάξειν (twice) πεπνυμένα βάξειν (twice). But these phrases by their strong resemblance are really *against* the belief that βάξειν had a meaning so wide as *to speak*. All of them refer to the same distinction of speaking to and off

the point; several have direct reference to speaking in council, and this also applies to *Od.* 3. 128 οὔτε ποτ' εἰς ἀγορῆ διχ' ἐβάζομεν οὐδὲ ἐν βουλῇ and *Od.* 11. 511 αἱεὶ πρῶτος ἐβάξει καὶ οὐχ ἡμάρτανε μύθων. This resemblance is accounted for by supposing that all of them are or once were metaphorical and were drawn in the first instance not from men but from dogs. ἐπίστρασθαι δρια βάξειν is *to know when to give tongue*, etc., διχα βάξειν *to cry in different directions*, that is, on separate tracks, πρῶτος βάξειν *to lead the cry*. There is no difficulty then in deriving all the uses of the verb from the same origin. The case of βάξις is less simple. It commonly signifies (1) *a bruit or rumour*, (2) *an oracular voice*, which appear traceable to an original meaning *murmur*, surviving perhaps in Soph. *El.* 638. If this βάξις is connected with βάξειν *to bark*, the process of change has carried it far from its origin, but not so far as a similar onomatopoeia σιγή, which has travelled from *hiss* through *hush* to *silence*. That βάξις *barking* and βάξις *an oracle* are really the same word is not at all unlikely, although Euripides would probably not have recognized the connection. στήνει Weil στυγῆ MSS the imperative *hate me* (if thou wilt) is perhaps more to the point than the passive *thou art hated* (*i.e.* art detestable).

1375. ράδιον Β ράδιον τ. ἀπαλλαγαῖ being equivalent to τὸ ἀπαλλάττεσθαι the neuter is perfectly regular (see note on 1187). The feminine ράδιος, apparently unique, is probably a mere blunder.

1377. καῦσαι κλαῦσαι τ. The same doubt arises upon *Andr.* 1159 κατοιμῶξαι γόης κλαῦσαι τε...γῆς τε κοσμῆσαι τάφῳ

1379. "Ηρας Ἀκραλας. Elmsley re-

ώς μή τις αὐτοῦ πολεμίων καθυβρίσῃ,*
 τύμβους ἀνασπῶν γῆ δὲ τῆδε Σισύφον
 σεμνὴν ἔορτὴν καὶ τέλη προσάψομεν
 τὸ λουπὸν ἀντὶ τοῦδε δυσσεβοῦς φόνου.
 αὐτὴ δὲ γαῖαν εἴμι τὴν Ἐρεχθέως,
 Αἰγεῖ συνοικήσουσα τῷ Πανδίονος.
 σὺ δ', ὥσπερ εἰκός, κατθανεῖ κακὸς κακῶς,
 Ἀργοῦς κάρα σὸν λειψάνῳ πεπληργμένος,
 πικρὰς τελευτὰς τῶν ἐμῶν γάμων ιδών.

I.A.

ἀλλά σ' Ἐρινὸς ὀλέσειε τέκνων
 φούλα τε Δίκη.

1380

1385

1390

sers this to the temple mentioned by Livy 32. 23 promunturium est adversus Sicyonem Iunonis quam vocant Acraeam, Wecklein with the schol. to an (assumed) temple on Akrokorinthos, comparing Poll. ix. 40, for the statement that the gods of an acropolis were called ἄκραιοι. See next note.

1380. *αὐτὸν* *here*, that is in Corinth. *αὐτὸς* *s b* *αὐτῶν r*, both superfluous. The variation may of course be accidental, but *αὐτῶν* is such an unreasonable alteration of *αὐτὸν* that the theory of alternative corrections is decidedly preferable. This correction if right of course settles the doubt in the previous note in favour of Elmsley.

1381 foll. Similar religious foundations are mentioned in *Iph. T.* 1449, *Hipp.* 1423. They serve the dramatic purpose of reconciling the spectator to the suffering of the innocent (Wecklein), and were probably also connected with the plays in another way, by furnishing the dramatist with stories and hints through the musical and poetical compositions which accompanied them. It is perhaps significant that the alleged predecessor of Euripides was native to the neighbourhood of this cult. See the Introduction, *The Story of Medea and Euripides and Neophron of Sikyon*.

1382. *προσάψομεν* will attach to, that is either 'confer' or 'impose upon,' the

word admitting both good and bad senses as *προσάπτειν κλέος*, *προσάπτειν αἰτίαν*. It is generally thought that the second is the right meaning, but this makes it difficult to explain (1) how Medea can speak with such authority, (2) how the town of Corinth is responsible. (See Wecklein *ad loc.*) Rather the *ἔορτὴ* is regarded as an honour and advantage to the city and as a compensation (*ἀντίλη*) made by Medea the foundress of it for the stain of divine blood which she has brought upon the land.

1386 foll. Medea was a prophetess and appears in that character in Pindar's *Pyth.* iv. But Nauck points out (*Stud.* 137) that this passage has almost certainly been garbled. 1386 though not strictly inconsistent with 1396 spoils the effect of it; 1388 is feeble and inconsequent, and 1387 is another fragment of the mythological dictionary, cp. 1359 (see further Nauck *I. c.*). When the heroic tales had passed from the hearts of the people into the note-books of antiquaries, it was tempting and almost necessary to improve a favourite poet by such elucidations. Euripides has paid dear in the esteem of modern times for the favour of the centuries immediately following his own. I make no change, as the precise extent of the corruption is scarcely ascertainable.

1388. *ἐμῶν.* Weil νέων.

MH. τίς δὲ κλύει σου θεὸς ἢ δαίμων,
τοῦ ψευδόρκου καὶ ξειναπάτον;
IA. φεῦ φεῦ, μυσταρὰ καὶ παιδαλέτορ.
MH. στείχε πρὸς οἴκους καὶ θάπτ' ἄλοχον.
IA. στείχω, δισσῶν γ' ἀμορφά τέκνων. 1395
MH. οὖπω θρηνεῖς· μένε καὶ γῆρας.
IA. ὡ τέκνα φίλατα. MH. μητρὶ γε, σοὶ δ' οὐ.
IA. κάπειτ' ἔκανες; MH. σέ γε πημαλινοσ'.
IA. ὥμοι, φιλίου χρήζω στόματος
παλδῶν ὁ τάλας προσπτύξασθαι. 1400
MH. νῦν σφε προσανδᾶς, νῦν ἀσπάζει,
τότ' ἀπωσάμενος. IA. δός μοι πρὸς θεῶν
μαλακοῦ χρωτὸς ψαῦσαι τέκνων.
MH. οὐκ ἔστι μάτην ἔπος ἔρριπται.
IA. Ζεῦ, τάδ' ἀκούεις ὡς ἀπέλαυνόμεθ', 1405
οἴλα τε πάσχομεν ἐκ τῆς μυσταρᾶς
καὶ παιδοφόνου τῆσδε λεαίνης;
ἀλλ' ὅπόσον γοῦν πάρα καὶ δύναμαι
τάδε καὶ θρηνῷ κάπιθεάζω,
μαρτυρόμενος δαίμονας ὡς μοι 1410
τέκν' ἀποκτείνασ' ἀποκωλύεις
ψαῦσαι τε χεροῖν θάψαι τε νεκρούς,
οὓς μήποτ' ἔγω φύσας ὅφελον
πρὸς σοῦ φθιμένους ἐπιδέσθαι.
XO. πολλῶν ταμίας Ζεὺς ἐν Ὄλύμπῳ,
πολλὰ δ' ἀέλπτως κραίνοντι θεοῖ· 1415
καὶ τὰ δοκηθέντ' οὐκ ἐτελέσθη,
τῶν δ' ἀδοκήτων πόρον ηὗρε θεός.
τοιόνδ' ἀπέβη τόδε πρᾶγμα.

1392. ξειναπάτα s a ξειναπάτα ε.

1396. γῆρᾶς δ. When the speaker is changed the rule of συνάφεια is sometimes violated. Cp. El. 1332, 3 (Wecklein).

1409. κάπιθεάζω Blomfield κάπιθεάζω MSS.

1411. τέκνα κτείνασ' s.

1415 foll. See the conclusion of the Alkestis, Andromache, Bacchae, and Helen. To this particular play the "tag" is quite inappropriate.

EXCURSUS.

836

Κηφισοῦ ῥοᾶς,
τὰν Κύπριν κλήζουσιν ἀφυσσαμέναν
χώραν καταπνεῖσαι μετρίας ἀνέμων
ἡδυπνόους αὐράς· αἰὲν δὲ ἐπιβαλλομέναν
χαίταισιν εὐώδη ροδέων πλόκον ἀνθέων
τῷ σοφίᾳ παρέδρον τέμπειν ἔρωτας.

Such is the ms reading of these lines without any significant variation, except that *ἡδυπνόους* is given by s only and omitted in the mss of the other family. The first and most obvious difficulty lies in the construction, metre and meaning of 836, 7. *καταπνεῖσαι αὐράς χώραν* is impossible, the rules of the language requiring the genitive *χώρας*; upon this point all or almost all critics are agreed. Further *ἡδυπνόους αὐράς* does not precisely correspond to *κλεινοράταν σοφίαν* in the strophe, and it is not very probable that a single irregularity would be left in a composition otherwise strictly accurate¹; and *καταπνεῖσαι* is unsatisfactory. The majority of recent editors, Kirchhoff for example and Wecklein, adopt or develop the idea suggested by Hermann, that *ἡδυπνόους αὐράς* is a conjectural supplement inserted to compensate for lost words which followed *χώραν* and contained a verb to govern it. The supposed original is given by Wecklein thus—

τὰν Κύπριν κλήζουσιν ἀφυσσαμέναν
χώραν <κατάρδειν ηδὲ πνοᾶς> καταπνεῦ-
σαι μετρίας ἀνέμων.

Now this violent hypothesis, so little consistent with the average condition of the text, depends for its justification upon another hypothesis respecting the lost legend indicated by *κλήζουσιν*. Wecklein

¹ The ‘irrational’ syllables in 835 are scarcely exceptions, as they make no difference to the rhythm: the first syllable of the strophe, indeed, may almost be called common by rule.

states it thus, "As the meadows and gardens in the plain of the Kephisos were watered and fertilised by numerous canals from the river, it was related that Aphrodite, the goddess of flowers and gardens, had drawn water from the Kephisos and scattered it over the land." No actual story has come down to us, and we can perhaps hardly expect to recover it, for Pausanias, who enquired for a legend at the most probable source of information, the temple of Aphrodite ἐν Κήποις, says that ἐς τὸ χώριον ὁ Κήπος ὄνομάζουσι καὶ τῆς Ἀφροδίτης τὸν ναὸν οὐδεὶς λεγόμενός σφισίν ἔστι λόγος (1. 19. 2). Meanwhile, as we are left to our imagination, it is reasonable to be guided in our guess by the legends of Aphrodite which we actually have. No incident is more common in them than the journeys of the goddess over her own element, the sea. The scene with its accompaniments of calm waters and falling flowers, of Nymphs and Loves, is so familiar in every kind of art that it will be sufficient to quote a celebrated example, the voyage from Paphos to the nuptials celebrated by Claudian (*de Nupt. Hon. et Mar.* 151):

hoc navigat ostro
fulta Venus : niveae delibant aequora plantae.
prosequitur volucrum late comitatus amorum,
tranquillumque choris quatitur mare : serta per omnem
Neptuni dispersa domum ; etc.

The picture of Botticelli and others will at once occur to the reader. It may easily be believed that the Athenians too had their story of a visit paid by the goddess to their land for the purpose of establishing her cult, and if her special motive was to employ the water of Kephisos for the service of her temple and garden, she no doubt did but anticipate, as Wecklein supposes, the practice of her worshippers. And it will be seen from the text that upon this hypothesis everything can be mended with a few strokes, and we may translate thus—*Kephisos stream, to draw whereof Aphrodite sailed, 'tis said, to the land with gentle whisperings of balmy winds, while the Loves, the comrades of Art,..... escorted her, flinging ever a fragrant wreath of roses on her hair.* (δάροις is instrumental, ἐπιβαλλομέναν and πέμπειν are imperfects; for the present participle ἀφυσσομέναν see Kühner § 382, 6, s.f.)

The phrase καταπλεῦσαι χώραν may be illustrated from *Med.* 6, Μῆδεια πύργους γῆς ἐπλενό' Ίωλκίας, and still more clearly from the *Rhesos* (388). The Thracian monarch, 'from Strymon, offspring of the tuneful Muse,' has just arrived with his army in the Troad, having come thither along the coast and across the Thracian Bosphorus, περάσας ναῦσι πόντιον στόμα τὰ δ' ἄλλα πέζος γῆς περῶν ὄρισματα (*Rhes.* 437). As

he enters, the chorus of Trojans, struck with his splendour and warlike appearance, break into shouts of admiration, concluding with this climax—

θεὸς, ὁ Τροία, θεὸς, αὐτὸς Ἀρης
ὁ Στρυμόνιος πῶλος ἀστοῦ
Μούσης ἡκων καταπνεῖ σε.

This passage is sometimes cited to prove that *καταπνεῖν* could govern an accusative. What it really proves is the facility of interchange between ΠΝΕΙΝ and ΠΛΕΙΝ. (cp. Cobet, *V. L.*) The author of the *Rhesos*, whoever he was, is not free from faults of taste, but I should hesitate to attribute to him, without absolute proof, so ludicrous an image as is suggested by the last words, so far as they can be said to suggest any idea at all. We know that divine beings were supposed to be sometimes accompanied by a peculiar fragrance, a fairy fancy of which the Greek poets make rare and beautiful use when from the circumstances of the case the sense of sight cannot so easily be touched. By this sign the dying and almost senseless Hippolytos recognizes the presence of Artemis (Eur. *Hipp.* 1391)—

ὁ θεῖον ὄδμῆς πνεῦμα· καὶ γὰρ ἐν κακοῖς
ἀν ηὔθομην σου κάνεκονφίσθην δέμας.

And still more naturally and therefore more beautifully in the *Prometheus* (115) the approach of the daughters of Ocean is signified to the sufferer, who is bound and cannot yet see them, by a strange sound and a strange breath which float over the crags—

τίς ἀχώ, τίς ὄδμα προσέπτα μ' ἀφεγγής;

From these passages an explanation is sought—and I see no other—for the passage before us. But it is an obvious remark that in the *Rhesos* there is not a word about fragrance, perfume, or anything of the sort. The words are *καταπνεῖ σε* *breathes over thee*, that and nothing more. If the poet meant *breathes a god-like fragrance over thee*, he is decently reluctant to say it. And what an extravagance, not only to transfer this divine odour to a prince and a warrior, who is called a god merely as a compliment, but to make him ‘breathe’ it over the whole of Troy! I will not enlarge upon these and similar considerations, which are of a nature to produce their impression either at once or not at all, but will merely state my belief that here also the author wrote *καταπλεῖ*, “*'Tis a god, O Troy, a god, a very Ares, that is descending on thy shores!*” To the reading *καταπλεῖ* in itself I see no possible objection unless it be that Rhesos is not ‘sailing’ but riding in his chariot. But as a person may be said *to be sailing πλεῖν* (Soph. *Phil.* 58 etc.) if his voyage is not

concluded, even though at the moment he is on land, so an ally who has come over the sea to the aid of a maritime state and whose arrival is not yet complete may well be said *καταπλεῖν*, *to be landing*, even though he has marched a few miles from the shore. To return to the *Medea*—the Lexicon, *s. v.* ὄρος, will shew the propriety or rather the felicity of the words ηδύπνοοι ὄροι as applied to the gales which waft the goddess along, fragrant with the ‘sera’ of Claudian’s picture and vocal with the loving whispers (*Κυπρᾶδιοι ὄροι*) of his ‘Amores.’ The almost imperceptible change of the inflections may pass for nothing.

It is perhaps worth observing that Pope, in a passage obviously suggested by the voyages of Venus—the description in the *Rape of the Lock* of Belinda’s barge escorted by the Sylphs upon the Thames—offers a verbal translation of this ἀνέμων ὄροι :

Soft o'er the shrouds th' aerial whispers breathe,
Which seem but Zephyrs to the train beneath.

As for the omission of ηδύπνοος by one division of the MSS, it is at worst a conjecture which we shall do well to accept, and considering how often s is more faithful than the larger family we may reasonably believe it to be a genuine transcript.

ADDENDUM.

ἔγω δὲ καύτὸς ἡδονῆς ὑπὸ^{τέ}
στέγας γυναικῶν σὺν τέκνοις ἄμ' ἐσπόμην. (1142—3.)

With respect to this clause a doubt presents itself, which after some hesitation and consequent postponement I think it best to express. It refers to the construction of *στέγας*. In the grammars (Kühner, § 410, 4), this accusative is slipped in without special notice under the remark that ‘in poetry, verbs of motion, going, coming, and the like, take an accusative of the place or object towards which the movement is directed.’ But a comparison of any other examples (so far as I have been able to carry it) shews that this principle, if it is to cover the present case, must receive a marked extension. It is clear that the purpose of the messenger’s remark is to account for the fact that he, a serving-man, was a spectator of what took place in the women’s chamber, into which he would not under ordinary circumstances have intruded without bidding; he did so, as he explains, without thinking, under the excitement of joy (*ἡδονῆς ὑπὸ*). So clear is this, that we do and must instinctively translate by *I myself in my joy even followed the children into the women’s chamber*. Yet this is exactly what the Greek does not say. The local accusative expresses according to the accurate description of Kühner the object *towards* or *to* which the movement is *directed*; neither from *στέγας* nor from *ἄμ’ ἐσπόμην* can we fairly extract the all-important word *into*. Of course after a verb (such as *μολεῖν* or *ἰκνεῖσθαι* or *ἐμβῆναι*) which itself expresses the idea of arrival, an objective accusative may represent the place or thing reached. But this is obviously a different phenomenon, which ought in strictness to be so treated, and the difference is well marked by the fact that one use can and the other cannot be reproduced in our uninflected English; *to arrive the shore* is justified by authority and feeling, but *to voyage the town* is not. Further I think that any one accustomed to consider accurately the limitations of syntax will see that, though *ἄμ’ ἐπεσθαί* *στέγας* resembles, say, *πορεύεσθαι στέγας*, it is quite possible to distin-

guish them. In order to perceive this we have only to take some exceptional way of marking direction in our own language. ‘We are moving upon Paris’ or ‘They sailed for the harbour’ are regular phrases; but though we might understand a person who said ‘I will accompany you upon Paris,’ or ‘He followed them for the harbour,’ we should certainly not think that he expressed himself naturally. Under these circumstances it is perhaps worth while to point out the resemblance between ἀμ' ἐσπόμηται and the word, which in such a place would be most natural, ημειψάμην *I entered*. The reader will perhaps be reminded of ἀμ' ἔψομαι, the commonly received correction of Hermann for the MS ἀμείψομαι in *Aesch. Ag.* 1196; only that correction cannot be maintained. The ms gives (Cassandra is disrobing herself of her prophetic attire and symbols, which she flings upon the ground)—

ἵτ' ἐς φθόρον πεσόνται ἀγαθῶ δ' ἀμείψομαι,

Hermann ἔγω δ' ἀμ' ἔψομαι, but the first part of the correction is quite unjustifiable, and there is a far simpler and better way. The line which the copyists read as we find it was

ΙΤΕΣΦΘΟΡΟΝΠΕСОНТАΤΑΘΩΔΑΜΕΙΨΟΜΑΙ.

The letter which was very naturally taken for the γ of *αγαθω* was really a τ , and the emendation is simply to strike out the repeated letters $\tau\delta$, which gives

ἵτ' ἐς φθόρον πεσόνται θ' ὁδ' ἀμείψομαι.

$\omega\delta\epsilon$ would be explained by action; *And as ye lie, thus, she says, will I avenge myself upon ye*, trampling, with the word, upon the fallen emblems.

As I have allowed myself a supplement, I will take the opportunity of saying that the feeble line 933 τὰ μὲν λέλεκται, τῶν δ' ἔγω μνησθήσομαι, with its unsatisfactory pronoun, is to be cured, as I now believe, not by correction but by simple omission. There is abundant justification for such a compressed construction as,

ἀλλ' ὅντερ εἴνεκ' εἰς ἔμοις ηλθεις λόγους—
ἐπὶ τυράννους κ.τ.λ.,

where the antecedent to *ὅντερ*, so far as it has any, is the whole subsequent paragraph (cp. Plat. *Phaedr.* 248 B, οὐ δ' ἔνεχ' ή πολλὴ σπουδὴ τὸ ἀληθεῖας ὅδειν πεδίον οὐ ἔστιν—ή προσήκουσα ψυχῆς τῷ ἀρίστῳ νομῇ ἐκ τοῦ ἐκεί λειμῶνος τυγχάνει οὖσα.). And on the other hand the expositors who inserted 943 and the like, would certainly not have missed a case so plainly calling for their attention.

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